



VOL. I.

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## CORRESPONDENCE.

## Music in Italy.

[CORRESPONDENCE OF THE COURIER.]

MILAN, July 15, 1880.

SINCE my last letter, music in Milan has not been plentiful. It is so hot that the *dolce far niente* is in order, and all who can afford it are traveling in Europe, or have gone to the lakes scattered over "the sunny land of Italy." With your beautiful bay stretching out into the sea, and the two magnificent rivers on either side of you, as well as the seaside resorts within such easy distance of the city, you are to be envied.

A project is on foot to bring together all the bands of our eighty regiments of infantry for the purpose of giving a series of grand concerts during the National Exposition that will be held here next year. There would be altogether about three thousand instruments. Performances with so large a body of men would produce truly grand effects, aside from the interest that would be felt in their management. Such a plan can be very easily carried out, if the government will only give its sanction to the scheme, and deal liberally toward the managers of the Exposition. By the by, I see you have in contemplation a New York Exposition, to take place in 1883. If this event should become an established fact, I may, *Deo volente*, cross the ocean, and see you and it at the same time.

A fine musician, C. Milli, is now in Milan on a visit. He has arrived from Cape Town, where he has gained for himself an honorable and advantageous position, consequent on his excellent musical talent and ability as a teacher. He speaks well of the place, and says that it is in a flourishing condition musically. Also the celebrated baritone, Pandolfini, has been here for a few days.

I forgot to state when speaking of our Exposition that the Conservatory of Music here has made arrangements to make a display at that time of instruments, as well as of works and musical autographs. A good and interesting collection can be brought together, one very likely to attract universal attention. We look forward to the time with much eagerness, as the event will attract to us strangers from all parts of the world—some celebrated, some unknown.

I see by the papers of Naples that the illustrious recorder of the musical conservatory there, Il Comm. Florino, has presented to the archives of that institute all the music he possessed, which is composed of 928 pieces, 758 of them being printed and 170 autographs, among the latter being many very important ones. Such an act tends to make the library, to which students can have free access, an object of deep interest and truly valuable in a number of ways. If these rare possessions had been given into private hands, and even opportunities granted now and then for their inspection to the general public, the collection could not have proved half the benefit it is now likely to prove. I intend shortly to visit Naples expressly to examine the new addition referred to here.

A new opera by Maestro Marenco, author of "Sieba," will likely be produced the coming season at the Dal Verme. Nothing definite, however, is yet known of the matter. I, therefore, await future devel-

opments with regard to it. Other works, which will be produced in the autumn at the same theatre, are the *balli* "Ermanzia," by Pratesi, and "Love and Art," by Pallerini. The artists engaged for the representation of Meyerbeer's "Star of the North" at the Dal Verme are Contarini, Donadio, and the basso Lombardelli. For other operas, the baritones Bertolasi and Medini and the basso Queyre have been secured. A brilliant operatic season is expected in Milan the coming fall and winter, of which I shall give you a full account.

I may as well say that the tenor Salvatore Anastasi has been engaged for the Teatro Regio, Torino. He will first appear in Botesini's new opera "La Regina del Napol." This fine singer has only lately recovered from a severe indisposition, but his voice is as beautiful and powerful as ever it was. He has a grand style and high intelligence.

I read in the journals of Bologna that the eminent tenor, Nicola Ivanoff, is dead. He died on the 7th of this month. He studied singing in this city under Eliodoro Bianchi, who then predicted for him a splendid career. Ivanoff was a friend of the great Rossini and other celebrated composers. He retired from the stage early, being only a little over forty years old. He wished to be a naturalized English subject, not caring to return to Russia, his native land. His death has moved all Bologna, in which city he was highly esteemed not only for his talent, but his gentleness.

I have nothing else of interest to write you from here, unless I report various performances throughout the country, which I should have to do at second-hand from the journals I see, but which is not worth the trouble and would not lay before you my own impressions, which I rightly judge you desire.

In conclusion, let me tell you, that Viscount D'Arneiro has just finished his new opera, entitled "La Derelitta." Another composer is working on a new opera, "Domenico Lucilla." He has selected the subject of "Count Rosso," by Giacosa. I have heard nothing of the merit of either of these works; but if they are performed, they will then speak for themselves.

I speak for myself, and say that I am confoundedly hot, and glad to have finished this letter.

FORESTIERE.

## Jacksonville's Places of Amusement.

[CORRESPONDENCE OF THE COURIER.]

JACKSONVILLE, Ill., July 26, 1880.

THE season of 1879-80, just closed, has been the most satisfactory, so far as the number of entertainments is concerned, in the history of this city. The Opera House has been occupied seventy times. Conservatory Hall, Poznanski Hall, Cadets' Hall and the Odeon have all had their share; but during the heated term they are all closed with the exception of the Opera House, which has been rented to the Garfield Club for fifteen nights for the use of lecturers and campaign speakers. The seating capacity of the Opera House is 1,000, and I am pleased to learn that the owner of the house has in contemplation the re-fitting of it in the manner of raising the seats, putting in additional scenery, painting and repairing inside generally. The musical entertainments given here last season were few and far between. A first-class musical evening would undoubtedly do well here later

in the season. During the trip of Nilsson through the West she gave one entertainment in this city and drew the largest receipts the house has ever taken, viz., \$2,800. There will be a nice opportunity for a good concert here the coming season.

There are, besides the Conservatory of Music, three seminaries and two colleges, all of which, during the winter season, furnish their quota of entertainment-going people.

The music dealers report good business. Reeder & Ament, dealers in W. W. Kimball's goods, report having sold, from January to July last past, eighty pianos and organs, and the prospect for the fall trade is even better.

D. B. & H. B. Smith and Josiah Day are doing a good business, and the outlook for both houses is all that can be desired.

Frank I. McDonald, manager of Strawn's Opera House, of this city, is now on a northern trip and will call on you when in New York city. CHOPAQ.

## Only Enough Zinc and No More.

[CORRESPONDENCE OF THE COURIER.]

GUELPH, Ont., July 29, 1880.

A CORRESPONDENT from Toronto, Ont., in a recent number of THE MUSICAL COURIER, does Warren & Son, of that city, a great injustice by the assertion, that this well known firm use "too many cheap zinc pipes" in their work. This statement is an unwarrantable aspersion upon the reputation this meritorious house has sustained for many years. They use zinc busses, in common with all the best builders, to secure durability and strength, using only the best of Belgian annealed zinc, while the composition of their pipe-metal is of the same percentage of tin and lead that the transatlantic builders invariably use. These few words are written in justification of the oldest, and yet active, organ builder in America. Mr. Warren built his first organ for a church in Rhode Island in 1824, and has already furnished more than 700 instruments for the churches between Halifax, N. S., and Victoria, Vancouver's Island. He is the father of S. P. Warren, the eminent organist of Grace Church, in New York city. Both Mr. Warren and his son, Charles S. Warren, work practically and industriously in their large manufactory in Toronto, where they are now building the large organ for St. Michael's Cathedral in that city. They have just furnished the Church of St. Columban, Cornwall, with a fine two-manual organ, which did not go from New York city, as stated in your "Organ Notes," a week or two since.

GRAY.

## Quincy's Coming Amusements.

[CORRESPONDENCE OF THE COURIER.]

QUINCY, Ill., July 31, 1880.

EVERYTHING in the amusement line is very dull at present. The Opera House is closed until September. The manager, Dr. Marks, has secured some of the best attractions in the country to appear here during the season of '80 and '81. Harry Weber's Nip and Tuck Party is booked for September, to be followed by Jno. McCullough, Maggie Mitchell, Frank Mayo, Janaschek, Evangeline, Geo. S. Knight, Scott-Siddons, Collier's "Banker's Daughter," Modjeska, and many others. Letters are in our office for



the following show people: C. L. Davis (2), of Alvin Joslin's Company; May Fiske (2); Gussy Froline, of Haverly's Juvenile Company. J. D. A.

### Music at Evanston.

[CORRESPONDENCE OF THE COURIER.]

EVANSTON, Ill., July 31, 1880.

THE following is the programme of a song recital which was given last Tuesday evening, before the pupils of W. S. B. Mathews' Normal class, by Miss Mary How, of Cincinnati, assisted by Professor Wm. B. Chamberlain, of Oberlin:

#### PROGRAMME.

1. Aria, "But the Lord is Mindful of His Own," Mendelssohn Miss How.
2. "Returning".....Mendelssohn Prof. Chamberlain.
3. The Morning Prayer.....Costa Miss How.
4. "Thou Ring Upon My Finger".....Schumann Miss How.
5. Spinnelied, piano solo.....Wagner Liszt H. A. Kelso, Jr.
6. { (a) "By the Sea".....Schubert  
(b) Morning Greeting.....  
(c) Wandering.....Miss How.
7. Song, "Bid Me to Live".....Hatton Professor Chamberlain.
8. { (a) "Zuleika".....Mendelssohn  
(b) "Eurydice" from "Orfeo".....Gluck Miss How.

Miss How has a noble contralto voice, already well trained, and capable of excellent things in the future. Her style is very satisfactory.

The following programme was played by Miss Lydia Harris, who was suffering, however, from severe illness at the time:

- "Moonlight" Sonata, op. 27, No. 2.....Beethoven (Adagio Sostenuto—Allegretto—Presto Agitato.)  
Novellette in F, op. 21, No. 1.....Schumann  
Des Abends ("At Evening"), op. 12.....Schumann  
Grillen ("Whims"), op. 12, No. 4.....Liszt  
Gounod's "Faust Waltz".....Chopin  
Concerto in E minor, op. 11.....Chopin (Allegro Maestoso—Romanza—Rondo.)

There have also been recitals by young players, among which one by Leslie Watson, a pupil of Mr. Mathews, was especially noteworthy, for the repose and artistic quality of his playing. Here is the programme; it was very satisfactorily done, and showed great promise:

1. { (a) Invention in F, No. 8, of 2-part.....Bach  
(b) No. 7, in E minor, 3-part.....
2. Sonata Pathétique, op. 3.....Beethoven
3. { (a) Novellette in E, op. 21, No. 7.....Schumann  
(b) Warum, op. 12.....  
(c) Grillen ("Whims"), op. 12.....
4. { (a) Impromptu in A flat, op. 27.....Chopin  
(b) Nocturne in F, op. 15.....  
(c) Fantaisie Impromptu, op. 66.....
6. Polonaise Heroique in E.....Liszt F.

### "Pinafore" at the Cottage City.

[CORRESPONDENCE OF THE COURIER.]

COTTAGE CITY, MARTHA'S VINEYARD, Mass., August 2, 1880.

THE musical circles of the Cottage City are full of enthusiasm over the "Pinafore" performances of the Corinne Opera Company, which, although it opened under unfavorable circumstances, has, largely owing to the skillful handling of Manager Atkinson, scored an immense success. Ida Müller as *Josephine* has by her excellent singing and acting won more hearts than that of *Ralph Rackstraw*, while Mr. Daniels as *Dick Dead-eye* has made a genuine hit. But the run came near being cut short, and the good people of Cottage City near suddenly losing their evening entertainments, by an adventure which the company had on last Thursday. It is not often that a "Pinafore" company has a real adventure on the sea and so I must describe this for the benefit of your numerous readers.

Manager Atkinson, seeing that the weather was fine and wishing to give his wards a pleasure excursion, set sail with them last Thursday in the catboat Maud for Edgartown and Katama. The latter place was reached in quick time, and after the party had serenaded the hotel at that place, it proceeded to Edgartown in that harbor, saluting the steam yacht Stranger with a "Pinafore" chorus as it passed. On the return trip the Maud ran out into the Sound when off Cape Poge. Suddenly Captain Kelly discovered that a sharp squall was making up with alarming rapidity. There was no time to reach shore; so the captain dropped his sail in a jiffy, let go his biggest anchor, ordered all hands below, battened down the hatches,

and calmly awaited events. "When the squall struck the boat," says the *Star* of this place, "and before she swung to her cable, the violence of the wind was such that the lee rail was pressed under water, and Captain Kelly's mate, in making his way forward, had to cling to the boom for his life, and went half way overboard in spite of himself. The scene in the little cabin was for the time a dreadful one, as the children tumbled over to leeward with the roll of the boat; but she soon swung to her moorings, righted herself and safely rode out a squall of some twenty minutes' duration, which might well have tested the stanchness of a larger vessel." X.

### A Baltimore Wedding.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, August 3, 1880.

AS an important incident, which will be of interest to every lover of music, has just taken place in this city, I will have to again postpone my letter in regard to the musical societies of Baltimore.

This city has been considerably enlivened by the announcement of the marriage of Mrs. Zelda Seguin to David Wallace, of Indianapolis, at St. Luke's Protestant Episcopal Church. The following notice appeared in the city papers:

MARRIED.—On Saturday, July 31, at St. Luke's Episcopal Church, Carey Street, Baltimore, by Rev. T. W. Punnett, of St. Timothy's, Catonsville, assisted by Rev. Mr. Briscoe, of St. Luke's, Mr. David Wallace, of Indianapolis, to Mrs. Zelda Seguin, of New York.

The wedding was an unusually quiet one, caused, no doubt, by the fact that only a very few knew of the intended marriage. It was the intention of Mr. and Mrs. Wallace to be married in St. Paul's Protestant Episcopal Church, but, as the rector was away, they changed it to St. Luke's Protestant Episcopal Church.

At 12 o'clock the organ pealed forth the melodious strains (under the fingering of Warren Nichols, of New York) of Wagner's Bridesmaid Chorus from "Lohengrin." The bridal party entered the church shortly after 12 o'clock, the bride, Mrs. Seguin, on the arm of Eugene Carrington, and the groom, Mr. Wallace, with his sister, Mrs. Steiner. After the pair were made one, and were wished much happiness by the clergyman, Mr. Wallace received his new-made wife. As the bridal party made its exit from the church, Mendelssohn's March from "Midsummer Night's Dream" was splendidly performed by the organist. The bride's dress, which was very handsome, was made by Worth. It was a dark-brown gros-grain silk damasse, with garniture of point lace, the underskirt of a lighter shade of the same, with garniture of fringe and point lace. Her chip hat was of a shade to match the underskirt, and was ornamented with a shaded plume and brocaded ribbons. She wore magnificent diamonds. Mr. Wallace was dressed in an elegant morning suit. Mrs. Seguin—I beg the lady's pardon, I mean Mrs. Wallace—was always a great artistic favorite of mine, and I wish her all the joy unspeakable and happiness complete that are given us in this life.

Mr. and Mrs. Bernard have achieved a triumph with their new comic opera, entitled, "The Duchess." The Richmond, Va., papers are loud in their praises of it. The following is the plot: The opera is founded on an historical incident which occurred during the reign of Charles II., of England. His brother, the Duke of York, was naturally weak, but his wife, Anne Hyde, united in her own person all the stirring qualities of ambition and martial ardor, and was constantly keeping the king and court in a ferment by her bold maneuvering and plots. Parliament brought in a bill for the exclusion of her husband from the succession, and pending its passage orders were issued to keep the Duchess under arrest in her own house at Richmond. The command of the troops detailed for this service was given to a young officer, who naturally shrank from the disagreeable duty. In the meantime, the Duchess endeavored to escape by substituting her favorite maid for herself; and the many ludicrous situations, caused by the exchange of characters, forms the plot. It is rendered especially intricate by the fact that the maid, having met the young officer, a mutual attachment has ensued, and to complicate matters still more, an old corporal, who is a constant and favorite comrade of the

captain, falls desperately in love with the Duchess, and pursues her with his rough attentions throughout the piece, to her evident horror and disgust; but, of course, everything is brought happily to rights and to the satisfaction of all as the curtain falls. When I hear the opera I will write in regard to the music.

The Holliday Street Theatre will open about August 30, with "Cinderella," by Jarrett's Company. The theatre is now being thoroughly overhauled. The following attractions have been booked: Maggie Mitchell, Agnes Robertson, Ada Cavendish, Lotta, Mary Anderson, Annie Pixley, Mr. and Mrs. Florence, Joe Jefferson, E. A. Sothorn, J. K. Emmet, Frank S. Chanfrau, Lawrence Barrett, George R. Edeson, Emma Abbott English Opera Company, D'Oyly Carte's Pirates of Penzance Company, Emily Soldene in English opera bouffe, and Goodwin's Froliques.

### ANOTHER ACCOUNT OF THE WEDDING.

A Baltimore special to the New York *World*, dated July 31, says: Though the name of Mrs. Zelda Seguin will remain upon the bills of the Abbott Opera Company, from and after to-day it is legally non-existent. At midday she became Mrs. David Wallace. The wedding was solemnized very quietly at St. Luke's Episcopal Church, by Rev. T. W. Punnett, of Catonsville, and Rev. Mr. Briscoe, of St. Luke's. Mr. Wallace, a son of ex-Governor Wallace, of Indiana, and brother to the well known General Lew Wallace, is a young man about twenty-nine years of age. He was master of transportation of the Indianapolis and Terre Haute Railroad Company, with headquarters at Indianapolis, and in that city he met Mrs. Seguin last February. Speedily enamored, he corresponded with her for some time after she left the city, and not long since followed her to New York, where they became engaged. Since the middle of last month Mrs. Seguin has been the guest of Mr. and Mrs. Eugene Carrington, at their country seat near Catonsville, she having come on primarily to sing the part of *Inez* in the "Doctor of Alcantara," at the summer theatre there, wherein during the warm season little operas and plays are rendered by amateurs, with professional assistance. She made many friends, and after a short visit to Ocean City returned to be married from the Carrington mansion. The bridal party numbered only four—Mr. Wallace with his sister, Mrs. J. H. Steiner, of Indianapolis, and Mr. Carrington with Mrs. Seguin. Upon entering, the "Bridesmaids' Chorus," from "Lohengrin," was played, and after the ceremony the music from the "Midsummer Night's Dream." Mr. Carrington gave the bride away. Among those present were J. H. Steiner; Henry James, a Baltimore millionaire; Dr. McGill, of Richmond, and the Misses McGill, of Catonsville; Mrs. Orville Horwitz and daughters, Judge Hough, George O. Gardner, of *Every Saturday*; Jas. Dorsey, of Barnum's Hotel, and E. V. Hermange, of the *News*. After a quiet wedding lunch at Barnum's, Mr. and Mrs. Wallace took the 3.20 train for New York, where they will remain until the opera season opens. Mr. Wallace will have a position upon the managerial staff of the Abbott Company. Master Edwin Seguin, a youth of about twelve, was present at the ceremony.

The following explanation is offered by a correspondent of the Baltimore *American*: "This event is not so singular, in view of the circumstances involved in the death of her husband. Years ago, when Edwin Seguin had but little money, he made a will on the eve of a journey with his wife's consent, leaving it to his mother or both his parents, partly for safety. This will was left unrevoked and without any modification. It is well known that for long before his death he was only employed by managers because his wife would not accept an engagement without him and that the money they made was earned by her and not by him. Yet at his death every dollar of it went to old Mme. Seguin, who is, however, very indignant at Zelda for being willing to accept a successor to her son."

....A crisis is said to have arrived in the affairs of the London Philharmonic Society, according to *Music*: "The concerts have latterly resulted in great loss, and the reserve fund is all but exhausted. It is, therefore, evident that some changes must be made if the society is to continue its operations, and every one interested in music would surely regret to learn that an institution which has existed for sixty-eight years should suspend its work because its members seem too pusillanimous to strike at the root of this evil. After twelve years of unremitting zealous work, Mr. Cusins must feel that it would but be fair to himself to retire from the conductorship. The orchestral playing during the season has been so unequal that, balancing the good with the bad, the concerts have attained a tone of dull mediocrity. When the immense competition, which is threatened in even a greater degree next season, is taken into consideration, it will be found necessary in order to save the society to put personal friendships aside, however painful this may be. The new conductor of the Philharmonic, be he English or foreign, must be a man whose popularity is based on the public confidence and esteem inspired by the work he has already achieved."



[For the Courier.]

**What Is Music?**

BY IDA SCOTT TAYLOR.

The zephyr's soft sigh, as it murmuring goes,  
To kiss the pure cheek of some beautiful rose;  
The hum of the bee, as in gardens of flowers  
It busily toils thro' the long summer hours;  
The song of the bird, both in wildwood and mead;—  
Oh! say, are not these Nature's music indeed?

The voice of the brook as it hurries to mill;  
The shepherd-boy's horn, as it pipes on the hill;  
The rustling leaves, that re-echo the sigh  
Of heaven-born winds that go whispering by;—  
All make in the Anthem of Nature one chord,  
Vibrating with music that comes from the Lord.

The first broken word of the wee, lisping child;  
The silvery laugh of pure lips undefiled;  
A mother's last blessing, as trembling she speaks,  
And prays for her darling with tears on her cheeks;—  
Ah, these too are music! such chords touch the heart;  
Their mem'ry, so tender, will never depart.

Each life has its music, all sacred, that lies  
Deep buried and hidden from curious eyes,  
The home-chords are dearest, and close to their notes  
The rhythm of Nature in harmony floats;—  
All forming together one song that shall roll  
Its sweet, touching strains to the innermost soul!

JACKSONVILLE, ILL.

**Mortal Combat Between Trombone and Cornet.**

THE New York *Herald*, of August 1, has the following account of a deadly musical contest on Coney Island: The guests at Manhattan Beach were more than a little surprised last evening, during the continuance of the evening concert, by seeing J. Levy, who is the solo cornetist of the band, standing on the hotel piazza on one foot with the other drawn up under him in an attitude expressive of pain, while he gazed wildly at a man in the band who was pulling two yards of a brass tube out of his mouth. He (Mr. Levy) was clutching madly at his hair the while, pulling out handfuls of it from time to time, and was breathing out threatenings and slaughter and soft benisons that seemed to turn the evening air blue. There were those among the regular boarders at the hotel who understood the cause of Mr. Levy's agitation, and there were others who attributed it to cramps.

Those who were puzzled to understand the matter were somewhat enlightened, although not thoroughly, later in the evening, when Mr. Levy met Mr. Gilmore on the hotel steps and the two had a conversation that was more pointed than affable. Mr. Levy began by asking Mr. Gilmore what he meant by allowing "such things." Mr. Gilmore seemed to understand what Mr. Levy meant, but he inquired, "What things?" Mr. Levy then said that Mr. Gilmore understood very well what things, and concluded the interview by saying that he would have his revenge.

A young man boarding at Manhattan Beach became involved in an altercation with Mr. Levy the other evening, and the cornetist in the course of the conversation, mentioned the fact that he received \$450 a week pay.

"Then your pay is pretty high," said the young man, "for you only know six pieces."

"Six!" exclaimed Mr. Levy, angrily, "I know six dozen."

"Why don't you play 'em, then?" asked the young man.

As a matter of fact it is asserted by those who know Mr. Levy very well that he does know fifty or sixty pieces, but, as was said, the public have only learned to identify a very few of them as "Levy's," and it therefore seems to Mr. Levy and to many of his admirers a cruel thing that a trombone player named Inness, who is the person at whose performance Mr. Levy was moved to such wrath last evening, should select these few to play whenever his performances are encored; but he does it, and Mr. Gilmore, the conductor of the band, allows it, and a serious feud exists in consequence, which has grown from a personal quarrel of Mr. Levy's into a war of factions that threatens to divide the house on Manhattan Beach against itself.

This feud may be said to have developed into a state of open war on Tuesday night, and, while there were hard and cruel things said by Mr. Levy and Mr. Gilmore concerning each other that evening, yet the occasion was certainly one that would naturally provoke wrath. It was announced on the programme for the evening concert that Mr. Inness was to play a solo on the trombone, and at the proper time he did so. His playing was acceptable to the audience; so much so, in fact, that they testified their approval by demanding an encore, and Mr. Inness mounted the soloist's stand again and bowed, and blew a preparatory blast through his trombone. He then turned to Mr. Gilmore and said something to him in an undertone. The audience, of course, could not hear this, but they understood that he was telling Mr. Gilmore what he was going to play, and those who sat near enough to see declared Mr. Gilmore smiled as he raised his wand and began beating time for the familiar accompaniment to one of "Levy's pieces," the "Carnival of Venice," which Mr. Levy has made more familiar to the New York public than it ever was before, which, to say the least, was unnecessary.

Now the trombone differs from the cornet as one star differs from another. They are both, as the public is well

aware, brass instruments, and both are propelled by means of compressed air, although their steering gear is widely different. In speed, style and action they are as dissimilar as Maud S. and a stylish, lively horse. Both instruments are capable, in the hands of masters, of giving forth smooth, rounded sounds, but the smoothness and roundness thereof are like the smoothness of Medford rum and Benedictine, and the roundness of the earth and of a lady's arm. High C may be sounded on a silver flute or on the whistle pipe of a steam tug, and the calliope is capable of caricaturing the music of Pan's pipes, but no one would mistake the one for the other, so no one could mistake a trombone for a cornet. It is, therefore, a fair thing to credit Mr. Levy with the truth of the explanation he gave of the wrath he displayed as he stood on the hotel steps tearing his hair. "I am not jealous," said he, "but I hate to hear the tunes I have made popular degraded in public estimation."

It is not probable that he was jealous. There are, in fact, various reasons why he could not be. In the first place, Mr. Levy is inclined to be corpulent, while Mr. Inness is thin. Now the playing of the trombone, as well as the playing of the cornet, requires a certain pursing up of the performer, so to speak, which is becoming (because natural) to a fat man, but it is not so (because unnatural) to a lean man. By observing the bag of a bagpipe this general principle becomes evident. When that portion of any musical instrument (that is, any wind instrument) which supplies the motive power is filled it must naturally swell, and when a fat man, being the wind bag of a musical instrument, swells, he only changes his appearance in degree; but when a thin man swells he changes in kind, and no thin man ever yet looked well-swelled.

Again, Mr. Levy could not have been jealous, because the operation of a trombone requires certain motions on the part of the performer which are eminently well adapted to make him an object of ridicule; and this is a consummation which Mr. Levy has never been able to regard with complacency. Whenever, in the course of his varied career, he has become an object of ridicule he has invariably shown that the position was irksome to him. It is not reasonable, therefore, to suppose that he would be jealous of a man who is obliged, in order to evolve music from his trombone, to stand upright and jerk his right arm backward and forward like a demoralized piston rod. This is a position Mr. Levy would never willingly assume. It may fairly be assumed, therefore, that Mr. Levy spoke the truth when he said he was not jealous.

At the conclusion of Mr. Inness' performance of the "Carnival" he was again encored, and Mr. Gilmore's smile was apparent to the entire audience when Mr. Inness whispered to him the name of the piece he was going to play. The smile proved contagious when the band struck up "The Lakes of Killarney."

"By Jove, there's only four more of 'em!" said the youth who had accused Mr. Levy of only knowing six tunes.

In playing the last named piece Mr. Inness certainly seemed to be imitating Mr. Levy as well as he could with the limited capacity of his instrument, for at a point where Mr. Levy is wont to elicit well-earned applause by groveling around in the subcellar of his cornet and bringing out notes that no one else can find, Mr. Inness suddenly let loose the lower register of his trombone and flooded the beach with flourishes and roudades several octaves below anything that can be produced from any other instrument in the world. It is a well known fact that no man has ever yet discovered the lowest note that can be produced on a trombone, but Mr. Inness surprised the audience by boring an artesian well below the lower register.

The palpable resemblance to Mr. Levy's favorite variations, which the audience at once perceived, drew forth shouts of laughter and a round of applause, which was taken—perhaps properly—for an encore, and not only did Mr. Gilmore laugh heartily, but the entire audience (excepting Mr. Levy) joined him when Mr. Inness began for his third encore "The Low-Backed Car."

"By Jove!" again exclaimed the quarrelsome youth alluded to, "it is pretty rough to use up half of Levy's repertoire in one evening."

In this opinion Mr. Levy evidently coincided, and although he was somewhat cheered by receiving his customary three encores when he shortly after appeared to perform his part of the programme, yet there was a wild fire in his eye when he spoke with a *Herald* reporter later in the evening.

"Who is Mr. Inness?" inquired the reporter.

"Oh, I presume you know as much about him as I do," said Mr. Levy. "I don't care to have any conversation about him."

On hearing this the reporter, with professional zeal, discontinued his questions, but Mr. Levy kept right on talking, after a short pause. "He is a fellow that was playing in Downing's band last year, and he made himself so obnoxious to Downing and to Arbuckle by doing the same sort of thing that he is doing now that they wouldn't have him there this year. Now Gilmore has got hold of him and pretends to have just discovered him and brought him out."

"What do you mean by his doing the same thing last year that he is doing now?" asked the reporter.

"Why, he used to play 'Arbuckle's pieces' the same as he is now playing mine," said Mr. Levy; "but Mr. Downing would not to allow it, and Mr. Gilmore ought not to allow it. But Gilmore cannot bear that any old body should be anything in his band except himself, and when he sees the success I make

he tries to discount it in every way. Only to-night, just before my cornet solo, he put down in his programme Bellini's 'Reminiscences de l'Opera,' a piece that has several cornet solos in it. Now the public naturally get tired of so much cornet. I know they do, and so does Gilmore, and that's what he wants."

"Why do you allow it?"

"What can I do? He wants me to leave; but as I told him the other night, I can't afford just now to throw up \$2,000 a month. I can only bide my time. I spoke to Mr. Corbin and asked him to stop it, and he said he would see Gilmore and tell him it must be stopped; but it hasn't been. I can't do anything. It is especially contemptible of Gilmore to do this, for I secured him his position here this year." And then Mr. Levy explained with great detail the part he had acted in securing Mr. Gilmore's engagement for the present season from Mr. Corbin.

Mr. Levy during this conversation was in a room at one end of the hotel surrounded by numerous friends and admirers, who coincided with him fully and who stayed him with flagons and comforted him with apt remarks. "It is perfectly absurd to suppose that Mr. Levy is jealous of the man," said one of them.

"Jealous! Well, I should say it was absurd," said Mr. Levy. "Why, he gets, I suppose, about \$40 a week, and I get \$450. How could I be jealous?"

At a considerable distance from the room where Mr. Levy was with his assembled friends there is another room, called the Gold Room. This room is also furnished with flagons and is more retired than the other, and here, of an evening, Mr. Gilmore may generally be found partaking of a slight reflection of salads, &c. The latter part he always takes extra dry. The reporter sought him there, after learning Mr. Levy's opinions, and asked him for a candid statement of the existing state of affairs.

"Mr. Levy is always unhappy," said Mr. Gilmore. "I have known him for many years, and I never knew him to be happy yet. If he had everything his own way and everything he wanted, he would grumble because he had no grievance. He is always so, and it cannot be helped. I said to him the other night, when he was complaining because Mr. Inness played one of his tunes, as he calls 'em—I said: 'Mr. Levy, you would rather be the biggest toad in a mud-puddle of musicians than to be the brightest star in a crown of brilliants.' And it is so. He is now the brightest star in a crown of brilliants, for our band this year is finer than it ever was before, and our music is the finest that was ever produced at any watering place. But he would prefer to be the biggest toad in a mud-puddle, when he could croak all the time and no one else would croak at all."

Mr. Gilmore glowed with pardonable pride while he repeated the praise that is freely lavished upon his band by the guests at Manhattan Beach, and then he went on to speak with kindly enthusiasm of Mr. Levy's ability as a musician and to disparage Mr. Levy as an individual with equal ardor. "He cannot bear to have anybody but himself do anything," said Mr. Gilmore. "He is enraged because Mr. Salcedo plays the cornet and because Signor Raffayolo plays the euphonium trombone, which is a sort of Siamese twins, and because Mr. De Carlo plays the piccolo. He would like to have the band consist solely of Mr. Levy and play nothing but the cornet."

"He says he has complained to Mr. Corbin," said the reporter.

"Yes, and Mr. Corbin spoke to me," said Mr. Gilmore with a smile and a slight quiver of one eyelid. "It is perfectly absurd for Mr. Levy to claim pieces that have been played for years by everybody who plays the cornet. Why, people used to say last summer that coming up the beach they would hear Mr. Arbuckle play some tune, and when they passed where Mr. Liberati was playing they would find him busy at the same tune, and when they reached Manhattan Beach Levy would strike up the identical thing they had been hearing."

...Frederick A. Schwab, who is acting as Henry E. Abbey's agent in the management of Sarah Bernhardt's American engagement, telegraphed from Paris to the *World*, on Saturday, that he had just completed the formation of a dramatic company to support Mlle. Bernhardt in this country. Every member of the company is selected with regard to the special parts he or she will have to fill, so that the most insignificant parts will be taken by thoroughly competent artists, the management believing that the perfection of the ensemble will justify the enormous outlay, the salary list amounting to 35,000 francs per month. Steady rehearsals will begin at once at the Théâtre des Variétés. New dresses for all the plays in which Mlle. Bernhardt will appear in this country are ordered in Paris. Those for "Hernani," "Phèdre" and "Adrienne" are already in hand, the designs being the same as those in use at the Comédie Française. The names of the principal members of the company are Jeanne Bernhardt, Mme. Mea, Mme. Sidney, Mme. Gally, Mme. Martel; Angelo, Gally, Dorsay, Gangloff, Bouilloud, Chammonin, Thefer, Deletraz and Joliet. The stage manager is Defosse, late director of the Théâtre Royal at the Hague. They are all artists who have acted in Paris and the principal cities of France.

...Eckmann-Chatrion and Sellenick are writing an opera which is to be produced in Paris next winter.



## On the History of Musical Pitch.

By ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

HISTORICAL PITCHES.—CONTINUED.

A 454.0, EC 539.9, [MC 543.1, JC 544.8], S 3.54. (Naeke.) 1862, Austria, Vienna. Piano of Kapellmeister Esser, while the orchestra was at A 466, the fork at A 456.1, and the piano of the other Kapellmeister at A 445; see those pitches.

EA 454.1 [MA 451.4, JA 450] C 540, S 3.55. (Ellis.) London, February, 1877, Crystal Palace. From a fork in Mr. Hipkins' possession, tuned under his direction to the piano supplied for the Crystal Palace concerts of that day. N. B.—This is the pitch wrongly attributed to the Philharmonic of that date in my former paper, Soc. Arts Journal, May 25, 1877, p. 682, under C 544.3. Dr. Stone had an A fork, made to the same band in March, 1877, which I measured by Appunn as A 458, and on reducing 7.6 per thousand, this will become A 454.6, agreeing very closely with the above, but the fork having been lost, I have been unable to re-measure it.

A 454.2, MC 543.4 [JC 545.0, EC 540.2], S 3.55. (Ellis.) 1715c, England, London. Very old fork, of the same shape and workmanship as Mr. Driffeld's tenor A (see A 419.9), but S 1.36 sharper. It is nearly as sharp as the highest London pitch in 1879. Found in Myatt's market gardens, Brixton, March, 1878 (gravelly subsoil), when the land was cleared for building, and given me by Mr. Hipkins. There is no impressed mark upon it, but it was written on with ink, and this has left a rust mark. The whole fork is, however, so rusty, and the surface of the iron so disintegrated, that it is difficult to discover what was meant. To the naked eye there seems to be LA on one side and A on the other, and I have adopted this theory; but under a magnifying glass the letters seem to disappear. It is exactly a meantone large semitone sharper than A 424.5, that is, it would correspond with a meantone B flat on an organ of that pitch, and it seems, therefore, intended to be a semitone higher than the ordinary pitch of the time, the semitone being necessarily taken large in order to agree with a note on the organ. It thus became a high chamber pitch, and would seem to establish the existence of such a pitch in England. See notes on the two organs at the Franciscan Church at Vienna, under A 457.6. On account of its very rusty state it may have flattened a little, but certainly not more than V 4 in V 1.000, or V 1.8; see above, Art. 10. Supposing it had suffered to this extent, it would be A 456, or M B flat to A 426.2, which is almost precisely the original pitch (A 425.9) of Jordan and Bridges organ, at St. George's Chapel, Great Yarmouth.

(1) EA 454.7 [MA 452.0, JA 450.6], C 540.8, S 3.57. (Ellis.) Unknown date, London. Copy made for me by H. Keatley Moore, of Moore & Moore, of a fork at Messrs. Colard's, used by Sir M. Costa at Covent Garden Opera, several (unknown) years ago.

(2) EA 454.7. (Ellis.) London, July, 1874. Fork representing the highest pitch of the Philharmonic concerts, observed by Mr. Hipkins; tuned under his directions. Used as Broadwood's highest pitch since 1874, at the suggestion of M. Charles Hallé (see EA 452.5).

(3) EA 454.7. (Ellis.) London, 1879. Fork lent by Messrs. Steinway, as showing the pitch to which their London pianos are tuned.

(4) EA 454.7. (Ellis.) London, 1878. Messrs. Bryceson's band pitch, to which they tune their high pitch organs. They, however, also tune in French pitch. St. Michael's, Cornhill, which was rebuilt by Messrs. Bryceson, was tuned to this pitch.

EA 455.1 [MA 452.4, JC 451.0], C 541.2, S 3.58. (Hipkins and Ellis.) May, 1877. Wagner Festival at Albert Hall, giving, therefore, the pitch of the Albert Hall organ. Observed by Mr. Hipkins with a fork measured by me; temperature probably 61½ Fahr. (see A 453.9). Dr. Pole, on the delivery of my first paper, May 23, 1877, said he had just been dining with Herr Wagner, who "complained bitterly of the inconvenience his singers had been put to, on account of the fact that the pitch they were obliged to sing to here was so much higher than that which they were accustomed to." For Munich pitch see A 435.4; for Vienna see (2) A 446.8; these were the chief places the singers came from.

EA 455.2, EC 541.3 [MC 544.5, JC 548.7], S 3.59. (Schmahl and Ellis.) 1749, Hamburg; an old chamber organ, or positive, built for a bürgermeister by Lehnert, in possession of Herr Schmahl, who took the pitch by fork, which I measured and reduced, as 2 B flat 483.9 and 1 C sharp 572.8; these are only S 2.92 apart, which may be possibly an equal minor third out of tune. The two measurements give respectively EA 455.8 and 454.6, of which I have taken the mean, which is S 1.90, or very nearly one equal tone sharper than St. Michael's, Hamburg (see A 407.9), and almost exactly in accordance with present English concert pitch.

A 455.3, EC 541.5 [MC 544.7, JC 546.4], S 3.59. (Ellis.) London, 1879. Fork lent by Messrs. Erard, as representing their concert pitch.

A 455.5, EC 541.7 [MC 544.8, JC 546.6], S 3.59. (Fr. Com.) 1859, Belgium, Brussels; band of the Guides (see A 451.0). Apparently the fork sent by M. Bender, musical director to the King of the Belgians, and of the regiment of Guides. M. Bender was in favor of two standard pitches, one for military music, and another a quarter of a tone lower for theatres, and he put this in practice himself (see (2) A 442.5). He considered the Guides pitch unsuited for vocal music.

EA 455.9 [MA 453.2, JA 451.8], C 542.2, S 3.62. (Ellis.) 1877, London. From a fork lent by Dr. W. H. Stone, copied from one used by one of Messrs. Chappell's tuners. The fork was a very poor one, and its beats could not be counted for more than four secs.; hence there is a possible error of V 0.5.

(1) EA 456.1 [MA 453.4, JA 452.0], C 542.4, S 3.62. (Lissajous, from De la Page.) London, 1857. Sent by M. Bettini, director of music at the London Italian Opera to the (French) Society of Pianoforte Makers. There is no English corroboration for this pitch so early as 1857, and it has even now not been reached.

(2) A 456.1, EC 542.4 [MC 545.6, JC 547.3], S 3.62. (Ellis.) 1859c, Vienna. Fork kindly tuned for me by Messrs. Streicher, pianoforte makers, of Vienna, from a fork in their possession, giving the orchestral pitch of Vienna, the celebrated "sharp Vienna pitch," in use before the introduction of the French Diapason Normal. See end of notes on (2) A 422.3.

EA 457.2 [MA 454.5, JA 453.1], C 543.7, S 3.66. (Ellis.) 1879, New York. Fork obtained from New York by Messrs. Steinway, to show the pitch to which they tune their pianos there. See A 454.7, for their English pitch, which has been assimilated to Broadwood's.

## 7.—Church Pitch, High.

A 457.6, C 544.7, EC 544.2 [MC 547.4, JC 549.1], S 3.68. (Ellis.) 1640c, Austria, Vienna. Great Franciscan organ, which, in Herr Ullmann's notes, is stated to be 240 years old in 1878, and to possess its original pitch (*ihre Urschwingung*). It is only used for leading the ecclesiastical chants ("zur Führung des Kirchengesanges"), the original use of these high organs. Comparing its pitch with that of the Brixton fork, A 454.2, and the notes there, it seems probable that the original pitch of the smaller organ in this Franciscan church, may have been that of a MA 427.7—the MB flat on this higher instrument, which would have allowed the two instruments to be played together by transposing a semi-tone. Afterwards, and for the same reason, when the higher organ was put into equal temperament (the actual C of the instrument is 544.7, in place of the correct 544.2 given above), the MB flat, 427.7, would have become EB flat, 431.9, which, taken as A, may have been the pitch of the lower instrument. Even after the lower pitch had been raised to A 442.7, as at present, Herr Ullmann says, that the higher instrument is half a tone above the lower, though the difference is now only .57 eq. sem., that is, very nearly a quarter of a tone, and, consequently, the organs can no longer be played together. The real intention of the lower instrument was clearly to introduce the lower concert pitch (Kammerton) at half a note lower, so as to be capable of playing the two instruments together. The pitch is derived from two forks tuned for me by organ-builder Ullmann, as A 454.4 and C 540.9 at 9° R., which reduce, as above, at 59° F.

A 466.0, EC 554.2 [MC 557.5, JC 559.2], S 3.99. (Näke.) 1862, Austria, Vienna. The highest pitch known to Naeke. But see A 456.1. In a letter of August 27, 1878, to Mr. Hipkins, Herr Streicher, the great Vienna pianoforte maker, says: "The reason why Herr Karl Naeke makes the pitch much higher than the fork I sent you may be simply that in former years the orchestra of the Opera House practically played a strong beat higher than the usual fork, as is also practically the case now. At present the French Diapason Normal passes for being the official fork, but practically, the real pitch is a strong beat sharper than the official fork." See (2) A 446.8 for this practical pitch, and for similar phenomena, at Covent Garden Opera, see A 445.6 and 449.7 and (2) A 449.9. Hence we must take this as an extreme pitch, partly caused by the warmth of the house. See A 424 for another instance.

A 474.1, MC 567.2 [JC 568.9, EC 563.8], S 4.29. (Ellis.) England, 1668. Tomkins.—(Dr. Armes.) 1683, Bernhardt Schmidt's organ at Durham Cathedral.—(Ellis.) 1708, B. Schmidt's organ at the Chapel Royal, St. James' Palace.—(Ellis.) 1708 to 1748, the Jordans' organ at St. George's, Botolph lane. To begin with the second. In February, 1879, I measured an old A pipe at Durham as A 443.1 (which see). Since that time Dr. Armes, the organist of Durham, has examined every pipe and board of the old instrument and discovered that, as originally built, it was a 16 F organ, and that shortly after two "quarter tones," namely A flat and D sharp, were added to G sharp and E flat, as on the Temple organ (written, however, as two G sharps and two D sharps, in Schmidt's own hand, still legible). In 1815, as Dr. Armes thinks to be most probable, the pipes were shifted a whole tone and the organ made a 16 G organ. In this case, one of Schmidt's G sharps was made into an A, and the other into B flat, and two new pipes were added, which Dr. Armes now has, so that the compass which extended originally to ½ C was raised to ½ E. The pipe I measured as 2 A was a 2 G sharp in the old organ, and that gives the pitch at the head of this article. That is, the organ was originally a great semitone sharper than it was when Bishop dealt with it. The B flat pipe I saw, which was exactly a foot long, was, therefore, originally an A pipe; that is, the Durham was an A foot organ; and this leads directly to Tomkins' pitch. In the preface to Rev. Sir F. A. Gore Ouseley's "Collection of Sacred Compositions of Orlando Gibbons, 1873," he quotes from the end of a list of errata appended to the "Pars Organica" of Thomas Tomkins: "Musica Deo Sacra," "published in 1668, but composed for the most part before the time of the Commonwealth," the note "f [meaning 4 F] sit tonus fistule apertæ longitudine duorum pedum et semissis; sive 30 digitorum geometricorum" [let the pipe 4 F be 2½ feet or 30 inches in length]. This note, Sir F. Ouseley informs me in a private letter, "occurs in an extra page of errata at the end of the fifth volume or 'Pars Organica.' I have reason to believe," he continues, "that it must have been a subsequent insertion after many copies of the work had been printed off, as it does not occur either in the Bodleian copy or the copies preserved in the British Museum and the library of Christ Church, Oxford, which I have collated." In the preface, already cited, he observes that "an open pipe 2½ feet in length will not produce our modern F, but a somewhat sharp G, so that it is plain that, by transposing the church music of that period upwards of a whole tone, we are, in fact, restoring it to that which was intended by the composer." This estimation of the pitch of Tomkins' F is slightly incorrect. Tomkins' F was Handel's G, being the modern concert F sharp; that is, Tomkins' was only a semitone sharper than our present concert pitch, a circumstance of importance as respects the conclusion drawn from Tomkins' rule for Orlando Gibbons' pitch, on which see A 567.3 toward the end, where it appears that his pitch may have been much sharper still. On the Durham organ, however, such a pipe as Tomkins described existed, the resulting pitch being a great semitone sharper than Schmidt's Hampton Court pitch, which might always be obtained by shifting the pipes of the sharper organ, although it was most probably original at Hampton Court. The sharper pitch was a whole tone sharper than Handel's. At this time, however, there was a still further reduction of a whole tone below Schmidt's usual pitch, used at Trinity College, Cambridge (see A 395.2). Now Tansur (b. 1700), having a son a chorister at Trinity College, Cambridge, and writing in 1746 ("New Musical Grammar," by W. Tansur, for the use of which I am indebted to Mr. Herrman Smith), says (p. 57): "Our new Concert Pitch is more fitter for vocal performance than the old Concert Pitch, which is half a tone lower," probably showing one of these changes. Even B. Schmidt himself may have used one of these flatter pitches for chamber organs, for Mr. C. A. Bishop informs me that he remembers "cutting down" such an organ to Smart's pitch, A 433.2, which, of course, implies that the organ may have been as flat as Handel's A 422.5, or a tone

below B. Schmidt's higher pitch. Now the following note (for which I am indebted to Mr. Ebenezer Prout), makes it probable that there were two pitches current in England about or before 1714. "In a version of one of the Chandos anthems (Chrysander says earlier), written for the Chapel Royal, and published by the G. H. S. [German Handel Society] for the first time, called 'O sing unto the Lord, a new song,' the air, 'Sing unto the Lord and praise His name' is in Handel's MS., in the key of E minor; but as in this key the voice part lies very high, a note is added in the composer's handwriting, intended for the copyist. 'This verse must be transposed a tone lower in all parts—in the organ part two tones lower.' This, of course, ought to imply that the organ was one tone too high. Which Chapel Royal was intended does not appear. The Chapel Royal, Whitehall was burned in 1698, and the banqueting hall, in which was B. Schmidt's organ, was opened as a Chapel Royal in 1715, but I am told no anthems were performed there. I think, however, that this organ was very probably as sharp as the Durham one, as it was the first B. Schmidt built in England, 1662. Elliott, in 1814, removed all the old pipes of this organ, except a few stopped wooden ones, and tuned it to the flat pitch (Handel's) then in vogue. It was stored away from 1827 to 1837, and then re-erected without alteration. But in 1844 the swell was added, and the pitch raised to that of Hampton Court. This information was given me by T. Hill. Nothing, therefore, can be learned of the original pitch of this organ. The old organ of St. James' Chapel Royal was also built by B. Schmidt in 1708, and erected after his death by his son-in-law and successor, Christopher Schreider, in 1710. This organ remained in the chapel till 1837, when it was removed to a private chapel in Long Acre, and thence it was removed and set up in the chapel of Mercers' Hall by Robson in 1868. This organ I measured and examined on February 25, 1880. The pitch at 59° F. gave C 529.1, B 498, A 442. Supposing the C to be right, we should have MB 494.4, MA 442.2, and EB 499.4, EA 444.9. Hence the organ was very imperfectly tempered, but assuming that C 529.1 was right, we have MA 442.2 as its pitch, which is practically that of Hampton Court, A 441.7. After measuring, I examined the marks on several pipes of the principal on the great organ, and found that it had been shifted a great semitone; thus, the old B natural, B flat, C, D, D sharp, had become new C, B, C sharp, D sharp, E, respectively. The old marks were quite distinct and of the old form, the D and D sharp in particular being the German old forms used by Praetorius. The shifting was effected, probably, more than 100 years ago, as the newer markings had every mark of age. This, then, pretty well established the fact that B. Schmidt or Chr. Schreider made organs in this sharp pitch as late as 1708-10. Also, as I am told that Handel constantly played upon this very organ, it seems not improbable that his note to the copyist referred to it. At the same time, the probability of the Whitehall banqueting hall organ having been as sharp, is strengthened. Purcell, 1658-95, was organist there, and also at Westminster Abbey, organ built by Schreider and Jordan in 1730. Now, Sir F. A. Gore Ouseley says, in a private letter: "To illustrate the variations of pitch, it would suffice to compare together the sacred and secular vocal music of English composers from Gibbons to Blow, i. e., throughout the seventeenth century. In the case of Purcell, what tenor could possibly sing, 'Come, If Ye Dare,' or 'Britons, Strike Home,' at the pitch indicated in Tomkins' book? Or what bass could possibly have sung his 'They That Go Down to the Sea in Ships' [which has a scale from 2 D to 8 D in the key of D] if the pitch had been so low as the forks of that period indicate?" But Handel wrote both higher and lower, and Mozart as low. Now, as to Westminster, I put it flat in (2) A 422.5 as the earliest pitch I could find. But this organ of St. James' Chapel Royal makes a high pitch probable for Schreider, one of its builders; and the organ built by Jordan in St. George's, Botolph lane, shows that the other of the two builders of Westminster Abbey organ also used a sharp pitch. This organ was rebuilt by T. Hill, and he found it so sharp that he was obliged to shift the pipes a semitone down, that is, to make the old C his C sharp, in order to bring it approximately to his own pitch, which is that of Hampton Court; this, of course, means taking B natural as C, and this pitch gives MB natural 526.7, Mr. Hill's being C 525.3, so that they are practically identical. But perhaps this may belong to the series of organs represented by the Brixton fork A 454.2. I beg to express my obligations to Rev. Sir F. A. Gore Ouseley, Dr. Armes, Messrs. Ebenezer Prout, T. Hill, C. A. Bishop, Herrman Smith, R. Massey (late of Whitehall Chapel Royal), C. S. Jekyll (of St. James' Chapel Royal) and N. W. B. Collyer (of Mercers' Hall) for their assistance in conducting this difficult investigation. In order to compare the series of English organs which existed in England, I give the pitches of their twelve notes in meantone temperament, assuming not the pitches as determined by actual measurement, but the pitches as derived from Handel's fork. 1) Is the pitch of Trinity College, Cambridge (see A 395.2), here derived as a meantone below (3). 2) Is Handel's pitch derived from his own fork (see A 422.5). 3) Is the pitch of Hampton Court organ derived as a great semitone below (5). 4) Is the Brixton fork pitch (see A 454.2), here derived as a great semitone above (2). 5) Is the pitch of this article, here derived at a meantone above (2). It will be seen that these pitches agree practically with those found by measurement, and it will also be seen what kinds of errors are introduced by shifting, and have to be corrected by the organ builder.

MEAN TONE NOTES.	1. Trinity College.	2. Handel.	3. Hampton Court.	4. Brixton.	5. Durham.
C	236.0	252.7	264.1	270.4	282.5
C sharp	246.8	264.5	276.0	282.6	295.1
D	264.1	282.5	295.9	304.3	318.9
D sharp	282.5	304.3	318.9	329.5	340.1
E	304.3	318.9	333.1	343.8	358.4
F	318.9	333.1	343.8	358.4	373.0
F sharp	333.1	343.8	358.4	373.0	387.6
G	343.8	358.4	373.0	387.6	402.2
G sharp	358.4	373.0	387.6	402.2	416.8
A	373.0	387.6	402.2	416.8	431.4
A flat	387.6	402.2	416.8	431.4	446.0
B	402.2	416.8	431.4	446.0	460.6
C	416.8	431.4	446.0	460.6	475.2

[To be Continued.]



## SOCK AND BUSKIN.

....Charles Thorne is enjoying the breezes of Cohasset.

....Paul Bowan is engaged as a member of the "Tile Club."

....C. S. Graves is organizing a company to play "Four Seasons."

....Bartley Campbell is rusticated at his new home on Long Island.

....Mary Cary has declined an offer to become a member of the Union Square Company, New York.

....This is the sixth week of Haverly's Colored Minstrels at Niblo's Garden.

....Clara Morris will open her season in Philadelphia September 15, and goes thence to Boston.

....Gus Williams is at Mt. Clemens, Mich., entertaining his friends, and having a gala time with his yacht.

....G. K. Goodwin, of the Walnut Street Theatre, Philadelphia, was in this city last week booking attractions.

....Lillie Eldridge is organizing a company, and will take the road early in October with a new play of the emotional type.

....Harry Etyngie goes as stage manager with the Adelaide Belgarde Dramatic Company, under Mr. Sargeant's management.

....Clara Morris will appear in Edgar Fawcett's play, "Andre and Arnold," in New York, probably after her Boston engagement.

....Mme. Von Stamwitz is in the Catskills studying a new part in which she is engaged to appear in the autumn at the Court Theatre, Berlin.

....Ella Wilton goes with the Union Square traveling company. It is not definitely settled that she will go to the Madison Square Theatre.

....Haverly's Mastodon Minstrels made their first appearance in Europe at Her Majesty's Theatre, London, on Saturday, and it is said made a hit.

....John T. Raymond's impersonation of Col. Sellers is generally approved by the London press, but the play is unanimously condemned as very weak.

....Edwin Booth has received flattering invitations to act in Berlin, and may accept an engagement there. He has not yet accepted any engagement in London.

....John Matthews is engaged with Ada Cavendish for the coming season. The company opens in Buffalo in the middle of August. George Boniface goes as leading man.

....Tony Pastor's troupe is said to be doing an astonishingly large business on the road. It is to remain out a couple of months longer. Mr. Sanderson is managing.

....Standing room was all that could be had at several performances of "Hazel Kirke" last week. The 200th performance, which is approaching, will be appropriately signalized.

....The Stewarts will continue during this week at Haverly's Fourteenth Street Theatre. Next week they will be succeeded by Jarrett & Rice's comedy oddity, "Fun on the Bristol."

....Salisbury's Troubadours made their first appearance in England at the Alexandra Theatre, Liverpool, on the 12th inst., with their mirthful entertainment called "The Brook." They were quite successful.

....A monument to Charlotte Cushman will in a few days be erected over her grave in Mount Auburn Cemetery, Boston. It is an obelisk of Hallowell granite, the design being an exact production, in form, of Cleopatra's Needle as it stood at Heliopolis.

....A preliminary season will begin at the Boston Theatre on August 23 with "Hearts of Oak." The cast will include James A. Herne, Frank E. Aiken, Genevieve Rogers, W. H. Crompton, little Alice Hamilton, Mrs. Harry Duffield and baby and Harry Mainhall.

....J. Newton Gotthold, for a long time identified with his brother, E. M., as one of the main stays of "Uncle Tom," has signed with Bartley Campbell as leading man in the "Galley Slave" company, which begins the season at Haverly's Brooklyn Theatre August 30.

....Willie Edouin's "Sparks" Company will begin the regular season at the Park Theatre, Boston, August 23, with the comedy by Nat Childs and Willie Edouin, called "Dreams, or Fun in a Photograph Gallery." On August 30 the company will appear at the Bijou Opera House, New York.

....Genevieve Ward has received an offer from C. A. Chizola to join Salvini in a tour of the United States, but she declined, having previously completed her arrangements for next season. She has engaged with Edgar Bruce, and will produce an English version of "Annie, Mie." But first, on the opening of the Prince of Wales' Theatre, she will resume her successful impersonation of Stephanie in "Forget-Me-Not."

....Early in September the Leavitt Burlesque Company will begin an unlimited season at Haverly's Fourteenth Street Theatre. It sails from Europe on August 11. It is headed by Selino Delaro. Mr. Leavitt has also engaged the Garetta Family to act in conjunction with the burlesque

company. These three people, it is said, command a salary of \$450 a week apiece. E. M. Gotthold, formerly of "Uncle Tom" fame, is engaged to go in advance of the Leavitt Company.

....The Chicago theatrical season opened on Monday night with the engagement of the Union Square company in "French Flats" at Haverly's. The house was crowded. McVicker's and Hooley's will begin their regular seasons next Monday night, the former with "All the Rage" combination and the latter with the Criterion company in "Freaks."

....The Park Theatre, Boston, will open August 23 with Sanger & Edouin's "Sparks." The theatre has been thoroughly overhauled, and the new drop curtain has been the theme of special admiration. John B. Schoeffel is to be resident manager, in place of Mr. Tillotson, who comes to New York; the press and advertising agent will continue to be E. R. Byram.

....On August 2 John S. Clarke resumes the control of the Haymarket Theatre, London, for a term of upwards of 100 nights. The attraction will be an original comedy entitled "A Bridal Tour," written by Mr. Boucicault, whose name in connection with this theatre is chiefly associated with his admirable comedies of "Old Heads and Young Hearts," "School for Scheming," "Alma Mater," and "London Assurance." A feature of the cast of the new play will be the first appearance in London of Mr. Beckett, the leading comedian of Wallack's Theatre.

....Maginley & Meade have secured the right to produce throughout the United States and Canadas during the season of 1880 and 1881 the domestic comedy-drama, entitled "Deacon Crankett," written by John Habberton, the author of "Helen's Babies." The company will consist of Ben Maginley, Joseph Wheelock, Frank Roberts, Harry Etyngie, Wm. Henderson, John W. Thompson, Jerry Stevens, W. H. Murray, Marion D'Arcy, Annie Ware, Stella Congdon and others. The play will be first produced at Haverly's Theatre, Brooklyn, Monday, September 20.

....French and Meyer have secured the acting right of the three next plays by Sardou, of the six next plays by Meilhac and Halévy, and of all the rest that A. d'Ennery may write; also those by Belot, one or two by Hennequin, and one or two by Delpit. They have also purchased D'Ennery's new romantic play entitled "Le Chevalier de Larmortiere," in five acts, exactly in the style of "The Duke's Motto." Of this last they already have the manuscript, and it is possible it may be brought out in England or America prior to its Parisian production.

....The Philadelphia Times says: "An effort is now making to break the will of Edwin Forrest in favor of one William B. Forrest, a distant cousin, now living in Scotland. If successful, the effort will deprive the Forrest Home for Actors of several hundred thousand dollars of its endowment. Proceedings are pending in the Supreme Court of New York, under which John W. Forney, Daniel Dougherty, and other intimate friends of Forrest are being interrogated as to his family connections, the purpose being to show that Forrest's immediate family are all dead. It is held that under the New York law a testator may not in such circumstances leave his property to a corporation not in being, and of course the Forrest Home was not in existence before Forrest's death. William B. Forrest, therefore, claims, as the only living relative, that he is entitled to that portion of the estate situated in New York."

....At the breakfast given on Friday by the Savage Club, of London, at the Criterion restaurant, to American actors in London, there were present James Russell Lowell, the American Minister; John McCullough, John T. Raymond, McKee Rankin, W. J. Florence, W. E. Sheridan, J. Howson, Julian Hawthorne, Bronson Howard, George W. Smalley, William E. Briggs, M. P., William Woodall, M. P., John L. Toole, Charles Warner, David James, T. Thorne, Charles Kelly, J. C. Cowper, John Ryder, Charles Dickens, Edward Righton, Clement Scott, Mr. Creswick, Mr. Ledger (of the Era), and John Hollingshead. Barry Sullivan, who presided, toasted "The Queen," "President Hayes" and the "American Stage." Messrs. McCullough, Florence, Rankin, Raymond and Sheridan responded to the latter toast. Charles Dickens toasted Mr. Lowell, who responded. Mr. Woodall proposed a toast to "American Literature," to which Mr. Hawthorne responded. Mr. Smalley replied to a toast to the "American Press."

....Of Anna Dickinson's Russian play, which she is writing for Fanny Davenport, Jenny June says: "The play is the one which the press has been clamoring for so long—the great American Society Comedy; time, the present day; characters, such as we know. Miss Davenport's part is one to which she can do full justice, to which she is especially fitted—a young, bright, handsome society woman, who has to dress magnificently, but is neither a fool nor an adventuress. There is probably no actress in America who can carry clothes so well as Fanny Davenport. She seems to be unconscious of them. There is none either whose beauty they set off to greater advantage; but she does not like clothes to be the principal part of the play, and in the piece written for her by Miss Dickinson she finds vital human interests and real personages, instead of puppets drawn on and off the stage by a string. She is delighted with the prospect which it offers and is fitting her company to it."

## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....It is not generally known, but the celebrated composer Dussek once held an appointment as organist in Bergen-op-Zoom.

....A large selection from Mendelssohn's "St. Paul" was recently included in the scheme of the Anniversary Service of the fine church of St. John, Ealing Dean. Mr. E. H. Turpin presided at the organ, and the choir was under the direction of the vicar, the Rev. J. Summerhayes.

....What is a real nuisance in the shape of bell-ringing is to reside in the neighborhood of a "High" church where there are "frequent" services and but one bell, and that a tinkler which is put into action at 5 or 6 A. M. for matins, and goes on at intervals throughout the day till close upon midnight.

....The art of accompanying a vocal solo, especially on the organ, is a very rare gift. But few make a success out of it, even when having a more than average degree of execution. It needs the highest degree of perception, combined with other almost unnamable qualities. At least, only one in a thousand good organists can be considered accompanists.

....The case of an organ often makes an imposing appearance when the number and quality of the pipes inside may be small and inferior. But, not for this do ordinary people any the less speak of the instrument as being a very handsome one, especially if it belongs to the church wherein they worship. Of course, it would not do for everybody to be a judge of everything, else living in the world would be unbearable. Thus, satisfaction proceeds as much from ignorance as knowledge.

....Mr. Hoyte's recent organ performance at Hill's organ factory, London, was certainly one that did him credit. His power on the instrument is too well known to need much praise, and we merely refer to it in order to suggest to composers how interesting and wide a field there is open to them if they would compose organ duets, of which there is a great scarcity. The "Homage of Handel" (Moscheles), played on two organs by Mr. Hoyte and Charlton Speer, his pupil, was a triumph of executive and artistic skill.

....Musicians generally value and indorse a traditional style of playing in connection with old works. No doubt peculiarities are handed down through individuals by the original performer, but as each individuality differs, and as style, &c., cannot be exactly copied, in time deviations must result and thus alterations made imperceptibly. We might take an instance, off-hand, and prove from it that after the traditional ideas had passed through several generations, there would be discovered a by no means small difference, if the original ideas could be contrasted with the latest outgrowth of them. This change is inevitable, from the nature of things.

....An unusually large number of candidates attended the July examination at the College of Organists. Fellowships were awarded to F. C. W. Hunnibell, Ipswich; J. T. Pye, Mus. Bac., Chester; E. T. Smeeting, National Training School; H. Taylor, Ripon; W. E. Wadely, Kidderminster, and W. G. Wood, Royal Academy of Music. Associateships were gained by T. Adams, Harlow; E. Kennard, Margate; A. J. Owen, Much Wenlock, Salop; J. T. Norris, Whitworth, Rochdale, and by six others, who availed themselves of the privilege of attending the succeeding examination for the higher degree. The examiners were Messrs. G. B. Arnold, Mus. Doc.; J. F. Bridge, Mus. Doc.; H. Gadsby, F. E. Gladstone, Mus. Doc.; W. Rea, and E. H. Turpin.

...."Il Nano Ligure," writing from Genoa to *Il Trovatore*, says: Music sleeps. There exist only *caffè*, beer shops, and churches. If I should assure you that what people find to amuse them is more serious than what is done to invite the faithful to prayer and to the recollection of God (for who believes here), you would not believe it, yet it is so. I have heard on certain days a church service mangled; that at every piece, or rather at every hundred notes, there was forced upon my mind the *pas deux*, the *pironette*, and the *spaccate* of the prima ballerina in "Selammaraviglioso!" *Servite Dominum in letitia*, will have thought the reverends! beneath tromboning violining, and clarinetting; beneath endless circlings and flute flourishes, without which God could not be joyful beyond the clouds! Who cares here for church music? The officiating capitol dozes in damasked idleness and thinks of the capon turning in the broth-pot; the church-going public occupies itself with the fashions or the style in which its neighbor is decked off; the vocal and instrumental executants perspire and think of the feast that awaits them on the table cloth. \* \* \* With all this indifference then who thinks of Mozart, Haydn, Rossini, Pergolesi, Palestrina, Mercadante, the giant Handel, Cherubini, and of their sacred music, sweet, severe, majestic, full of sentiment, and of the truly mystical effects? Very much quicker is it done by wedding the "Kyrie" to "Ernani Involami;" the "Credo" to "Facciam Allegri un Brindisi," from "Linda di Chamounix;" the "Gloria" to "Largo al Factotum," of Rossini; "Sanctus" and "Agnus Dei" to half Donizetti, and half Verdi. Who then will be blockhead enough to really work?



## HOME NOTES.

....The fall term of the New England Conservatory begins on September 9.

....Frank Mayo arrived from Europe in the Cunarder Bothnia on Tuesday.

....Mme. Salvotti, a soprano of some note in the West, is at present in New York.

....H. B. Mahn is arranging dates for the coming season. He has engaged nearly all of his people.

....On Wednesday evening selections from Jullien's music and airs from the "Pirates of Penzance" were played at the Metropolitan Concert Hall.

...."La Belle Americaine," a comedy opera in two acts, libretto by Charles Barnard, music by S. Austen Pearce, is of be produced in this city during the coming season under the direction of the composer.

....De Beauplan has engaged for his New Orleans season of grand French opera, M. Baldy, first tenor, to support M. Tournie and M. Utto, baritone. The company will leave Havre for New York on October 9.

....Piano recitals will be abundant the next season, almost as numerous as the representations of operatic companies. If they are all interesting and tend to elevate popular taste, they will be eagerly welcomed.

....Marie Roze will be the leading soprano in Strakosch's English opera company during the forthcoming season in New York. She will sail in the City of Richmond from Liverpool September 23 for New York.

...."Pinafore" is revived at the Oakland Garden, Boston, and with success. The *Josephine* is Miss Slmer; *Buttercup*, Mrs. Barry; *Sir Joseph*, William Forrester; *Captain Corcoran*, Percy J. J. Cooper, and *Rackstraw*, James E. Conly.

....A concert company to visit the summer resorts has been organized by Thomas C. Lombard, who was Kate Field's manager last season. It includes Marion Lambert, Mme. Jule de Ryther, J. R. Fairlamb, Fred. Harvey and Harry Bragan. It recently gave its first concert at Asbury Park to a good audience.

....S. Liebling, the pianist, played Chopin's Andante, Spianato and Polonaise and Liszt's paraphrase on "Rigoletto," at Koster & Bial's Concert Hall, on Sunday evening, and on Wednesday evening Weber's "Concertstueck" and Bendel's "Cascade." He is always vigorously encored after each piece. He plays again this evening.

....The season at Booth's Theatre, under the management of Mr. Abbey, will begin on Monday, September 13, with the Ideal Opera Company in the "Pirates of Penzance." The principal members of the company are Miss Beebe, Miss Marie Stone, Miss Adelaide Phillips, Tom Karl, Mr. Fessenden, Myron W. Whitney, H. C. Barnabee, Mr. Frothingham and Mr. McDonald.

....The Cincinnati College of Music has added a department for the training of vocalists to sing and act upon the operatic stage. During the season there will be given a series of operatic performances in which professional singers and students of the college will appear. These operas will be given in Dexter Hall, which will be arranged with a complete stage for such performances.

....One of the novelties of the Boston winter musical season will be the public debut of a select orchestra of local musicians under the baton of W. J. D. Leavitt. The orchestra had an informal hearing at the private exhibition of the New England Organ Company's organs in Union Hall last spring. Since then the organization has been improved by the acquisition of a number of well known musicians.

...."The Duchess," a new comic opera, the music for which was composed by Pierre Bernard and Caroline Richings-Bernard, had its first production at Richmond, Va., a week ago to-night, and scored an immense success. The plot is described in the Baltimore letter, published in another column. The cast was as follows: *Captain Barrington*, Edward W. Hoff; *Corporal Nahum Nimmo*, Joseph S. Greensfelder; *Anne Hyde* (Duchess of York), Caroline Richings-Bernard; *Louisa Sydney* (her Maid of Honor), Amy Rogers.

....The Spanish Students who have been playing at the Highland House, Cincinnati, have not been very successful, if the following interview with one of their number published in the Cincinnati *Gazette*, may be taken as an indication: "Corpo di Bocco! They calla thees cit the Parees of Americ! They telle me here ces one gran musica conservatorio! Where ees the musica? The Spanish Studen' coma here to Cincinnati and playsa two week. We play a overture 'Marth' and 'Polka Mazurk' and 'Turkey's Patrol' and 'Baby on our Block'—playsa all fine. But where is the publica? *Mille e tre*—one tousan' people drinka beer on the plaza, but they no spare a quater dol' to come to the concert. We playsa in Bost' and New York and Toront' and make everywhere a success what we call *mo gram porca*—a big biza; but in Cincinnati, where they have the conservatorio, the people lika beer better than the Studen' from Ispagnia. My broth' in New Yorka, he sellum banan' and firecrack' and maka more mon' on Fourthy July than I maka alla week with my guitarr. I shall go away from the city Cincinnati like Theodore Thom."

## Pipe Organ Trade.

JARDINE & SON are rebuilding the organ in St. Teresa's Church, bringing the action out 10 feet. It is not being done in the cheap style by taking hold of old action, as they are cleaning it all out and going right back to the pallet, having thereby only two squares or corners to turn; whereas the cheap and easy plan would necessitate, at least, four corners to be turned. They are also altering the compass from GG to F to the modern one CC to A, beside making a pedal of thirty notes, which is to contain five stops, four of which will be of 16 feet pitch.

—Henry Erben & Son have lately secured the contract for a large organ in Albany, N. Y. The instrument is to cost some \$3,000 or thereabouts. This firm has also received a number of orders to tune, repair, and make additions to organs in and about the city, the price received for the same being quite considerable.

—Odell Brothers have secured the contract for the organ for the Roman Catholic Church, St. Charles Borromeo, Brooklyn. The following is the full scheme. Compass of manuals fifty-eight notes, compass of pedals thirty notes, all the registers running throughout. On the great organ are a double open diapason, 16 feet; open diapason, gamba, clarinet flute and trumpet harmonic, 8 feet; principal and harmonic flute, 4 feet; twelfth, fifteenth and mixture, three ranks. On the swell manual are a bourdon, 16 feet; open diapason, salicional, stopped diapason, oboe and bassoon, and corneopon, all of 8 feet; flute traverso and fugara, 4 feet; flageolet, 2 feet; cornet, three ranks, and tremulant. The choir organ will contain an open diapason, keraulophon, dulciana, melodia, bell clarinet and tuba, all of 8 feet; flute d'amour, 4 feet, and piccolo, 2 feet. The pedal keyboard will contain four stops, an open diapason, bourdon and trombone, 16 feet, and violoncello, 8 feet. The couplers are swell to great, swell to pedal, swell to choir, choir to great, great to pedal, choir to pedal, and patent reversible coupler. There are, beside, three combination pedals affecting the great organ registers, and three affecting those on the swell. The tuba is to be voiced at a ten-inch wind pressure and played from the choir keys, connected with this firm's patent pneumatic tubular and self-exhausting pneumatic lever action. Beside this fine instrument, this firm has also closed the contract for the organ to be placed in Holy Trinity Church, Harlem. It is a duplicate of the chancel organ in St. Patrick's Cathedral, Fifth avenue—two manuals and pedal.

## A Collector of Musical Instruments.

YOUR genuine collector does not advertise the successive increases of his store. It has been just thus with that genuine musician, Carl Plagemann. Mr. Plagemann has now resided in Philadelphia for more than thirty years, having originally appeared here as the first horn player of the old Germania Orchestra, in the autumn of 1848. Changing to call upon him on some business recently, I was invited to his apartments, where the common air seems to be suddenly exchanged for an intensely musical atmosphere. One first catches sight of two violoncellos behind the sofa upon which he is invited to be seated. How many instruments may be under that sofa it is hard to tell or count, but the noses of violin boxes are protruded at close intervals, and the same are seen to project from every unoccupied nook about this and the adjoining apartment. A half dozen choice instruments are stowed away under the bed and bureau. Whether one of the best of them may not share a place on the pillow it would hardly have been polite to inquire. But there was one viola so affectionately treated by its kindly owner that it almost suggested such an idea. This instrument was an exceedingly well preserved and beautiful specimen of an Amati, of most artistic proportions and firm, full tone. There was also another Amati viola, less powerful, but in splendid condition. The violins were the most numerous. Besides all of these that were stowed away in their individual cases, seven hung from the ceiling of a closet and twelve were arranged in a cabinet. There are upward of thirty violins altogether which Mr. Plagemann has picked up in his long musical career. Among the makers represented are Amati, Guarnerius, Rugioni, Storioni, Gagliani, Deccuet, Stainer, Klotz, Breton, &c. Of Jacob Stainer, who was probably the most successful maker of the seventeenth century—always excepting the Cremonese school—there are two rare specimens. One of these is of a grand, rich tone, and with a powerful frame. The other is more delicate in mechanism and correspondingly lighter in tone, but both, in their construction, bear the unmistakable marks of the same master hand.—*Philadelphia Times*.

## Mark Twain on Encores.

I AM told that at a German concert or opera they hardly ever encore a song; that though they may be dying to hear it again, their good breeding usually preserves them against requiring the repetition. Kings may encore; that is quite another matter; it delights everybody to see that the King is pleased, and as to the actor encored his pride and gratification are simply boundless. Still, there are circumstances in which even a royal encore—but it is better to illustrate. The King of Bavaria is a poet and has a poet's eccentricities, with the advantage over all other poets of being able to gratify them, no matter what form they may take. He is fond of opera, but not fond of sitting in the presence of an audience; therefore, it has sometimes occurred in Munich, that when an opera has been concluded and the players are getting off their paint and finery, a command has come to get their paint and finery on again. Presently the King would arrive solitary and alone, and the players would begin at the beginning and do the entire opera over again, with only that one individual in that vast, solemn theatre for an audience. Once he took an odd freak in his head. High up and out of sight, over the prodigious stage of the Court Theatre, is a maze of interlacing water pipes, so pierced that in case of fire innumerable little thread-like streams of water can be caused to descend, and in case of need this discharge can be augmented to a pouring flood. American managers might make a note of that. The King was the sole audience. The opera proceeded. It was a piece with a storm in it; the mimic thunder began to mutter, the mimic wind began to wail and sigh, and the mimic rain to patter. The King's interest rose higher and higher; it developed into enthusiasm. He cried out:

"It is good, very good, indeed! But I will have real rain. Turn on the water."

The manager pleaded for a reversal of the command, said it would ruin the costly scenery and the splendid costumes, but the King cried:

"No matter, no matter, I will have real rain! Turn on the water!"

So the real rain was turned on and began to descend in gossamer lances to the mimic flower beds and gravel walks of the stage. The richly dressed actresses and actors tripped about singing bravely and pretending not to mind it. The King was delighted; his enthusiasm grew higher. He cried out, "Bravo, bravo! More thunder! more lightning? Turn on more rain!"

The thunder boomed, the lightning glared, the storm wind raged, the deluge poured down. The mimic royalty of the stage, with their soaked satins clinging to their bodies, slopped around ankle deep in water, warbling their sweetest and best, the fiddlers under the eaves of the stage sawed away for dear life, with the cold overflow spouting down the backs of their necks, and the dry and happy King sat in his lofty box and wore his gloves to ribbons applauding.

"More yet!" cried the King; "more yet; let loose all the thunder, turn on all the water. I will hang the man that raises an umbrella!"

When the most tremendous and effective storm that had ever been produced in any theatre was at last over the King's approbation was measureless. He cried:

"Magnificent, magnificent! Encore! Do it again!"

But the management succeeded in persuading him to recall the encore, and said the company would feel sufficiently rewarded and complimented in the mere fact that the encore was demanded by his Majesty, without fatiguing him with a repetition to gratify their own vanity.

During the remainder of the act the lucky performers were those whose parts required changes of dress; the others were soaked, bedraggled and uncomfortable lot, but in the last degree picturesque. The stage scenery was ruined; trap doors were so swollen that they wouldn't work for a week afterward; the fine costumes were spoiled, and no end of minor damages was done by that remarkable storm.

It was a royal idea—that storm—and royally carried out. But observe the moderation of the King; he did not insist upon his encore. If he had been a gladsome, unreflecting American opera audience he probably would have had his storm repeated and repeated until he drowned all those people.

...Bands of music are forbidden to play on most of the large bridges of the world. A constant succession of sound waves, especially such as come from the playing of a good band, will excite the wires to vibration. At first the vibrations are very slight, but they will increase as the sound waves continue to come. The principal reason why bands are not allowed to play while crossing certain bridges, the suspension bridge at Niagara, for instance, is that if followed by processions of any kind they will keep step with the music, and this regular step would cause the wires to vibrate. At the suspension bridge military companies are not allowed to march across in regular step, but break ranks. The regular trotting gait of a large dog across a suspension bridge is more dangerous to the bridge than a heavily loaded wagon drawn by a team of large horses.

....George Conquest, the English patomimist, and his company produced on Thursday evening at Wallack's Theatre his novel entertainment, "The Grim Goblin." Monday evening was first fixed on for the opening, but the difficulty of getting things ready in time necessitated a postponement.



## FOREIGN NOTES.

....Bolto is said to be contemplating the writing of an opera on "Nero."

....A new opera, called "Faust," by one Edouard Lassen, has been produced with success at the Victoria Theatre, Berlin.

....In September next will be represented at the Theatre of Adria the new opera, "Le Notti Romane," composed by Burgio di Villafiorita.

....W. T. Wrighton, the composer, who died, aged 63, at Tunbridge Wells on the 13th ult., was the author of "Her bright smile haunts me still."

....The new theatre at Verona will have operas performed in it the coming autumn. The "Curious Woman," by Usiglio, will be given there.

....Mapleson will sail for America on Michaelmas Day, with several members of his troupe. Mme. Gerster, it is now said, will be the principal soprano.

....Mme. Patti will appear at Monaco in "Faust," "Lucia," "Rigoletto," "Linda," "Don Pasquale" and "Traviata." Signor Tagliacchi will be her stage manager.

....A fire broke out in Wagner's Theatre at Baireuth on the 26th ult. and destroyed the west side of the structure. A later dispatch says it was a hurricane that did the damage.

....L'Art Musical, of Paris, assures its readers, that in the coming winter Paris will again have Italian opera; and that with Patti; but no longer at the Galté, as in the past season.

....It is said that, in the coming autumn, the Social Theatre at Novara will be repaired, in order to give "Papa Martin" and the "Duke of Tapigliano" with the unapproachable Bottero.

....During the late Zürich singing festival the concert hall was placed, by means of a Bell's telephone, in communication with Basle, and the choruses, it is said, were distinctly heard there.

....Signor Ravelli, Mr. Mapleson's new tenor, made his second appearance at Her Majesty's Theatre as the Duke in "Rigoletto," and repeated his first success. Mme. Gerster was the Gilda.

....Mme. Sembrich will appear sixteen times during the months of September and October at Madrid. She is engaged for the next year or two, a Russian tour being included in her future plans.

....The *Theatrical Gazette* says: At the Apollo, Rome, it is the intention to give Meyerbeer's "Star of the North." Rubini-Scalisi has been offered the part of *Caterina*, in which she need fear no rivals.

...."Bacchus" is the title of the new opera that has lately been finished by Maestro Mermet, author of "Jeanne d'Arc" and of "Roland à Roncevaux." Mermet, besides writing the music, is author of the libretto.

....Early in May Mapleson expressed an opinion that only the devil himself could pull him through the season with a profit. *Figaro* says that it is a special instance of the irony of fate that "Meistofele" has done it.

....Martino Roeder is at Lake Lecco, finishing his opera, "Vera," the libretto of which he has written, à la Bolto and Wagner. The *Berliner Musik Zeitung* says that Roeder will have his opera represented in Germany.

....Gounod is engaged in rewriting his opera "Le Tribut de Zamora." It will be the winter novelty at the French Opera House, where its chief parts are likely to be sung by Mmes. Crauss and Daram, MM. Sellier, Lassalle, and Melchisedec.

....The famous choir festival, held once in four years at Zurich, has taken place this summer. The singers numbered some 4,000, with an orchestra of 200. It is described as having been an imposing affair, and as an artistic event worthy of the highest praise.

....It is said that in the coming autumn it is the intention to represent, at the Vittorio Emanuele, of Torino, Meyerbeer's "Star of the North." The following singers will probably appear: The basso Castelmarty, and the buffo Ciampi for the part of *Gritzenko*.

....Melchisedec and Daram have succeeded in "William Tell" in Paris, the latter playing the rôle of *Matilda* excellently. The former was accorded a fine reception in the part of *Tell*. Boudouresque made a grand *Walter*. The tenor, Mierwinsky possesses a fine voice, but, it is said, does not know how to use it.

....The July 18 number of *Il Trovatore* says: Of the three correspondents (All Right, Grossmith and Hans), that we have in London, neither of them have sent us a word of the success of Bolto's "Meistofele!" as if it were a matter of no importance and as if it did not concern in the least an Italian work. *Bravo, all three!*

....The baritone, Maurel, after achieving brilliant success in "Amleto," "Don Giovanni," and "Aida," at the Paris Opera, has had a failure in "Faust." His medium notes, already rather weak, necessarily caused him shipwreck in a bass part. It is strange that Vaucorbeil and Gounod consented to this arrangement, as they had at their beck and call such bass singers as Gailhard, Boudouresque, Lorrein, Bat-

taile, Berardi, Dubulle, &c., which made it useless to give the rôle to a baritone.

....Gomes, with his "Salvator Rosa," at the Theatre of Bahia, has obtained a very great success. He was received in an enthusiastic manner. Maestro Bernadi, who directed the work, divided the honors with the fortunate author. Also the executants contributed to the success of the opera, especially Olandini, a very spirited *Gennariello*.

....Mme. Ambre commenced a series of concerts on August 1 at Copenhagen, and is going in turn to all the larger cities of Denmark and Sweden. Mlle. Lablache, soprano; Mme. Ambre, soprano; Mme. Lablache, contralto; M. Tecchi, tenor; M. Utto, baritone, and Herr Behrens, basso, constitute the company. The tour will last until September 15.

....The new National Theatre, of Rome, will be the largest of all the theatres in the capital. It will seat 5,000 persons. 4,000 can be crowded in the Circo Reale and the Politeama; 3,500 in the Argentina; 3,000 in the Apollo and the Sferisterio; 2,500 in the Corea; 1,500 in the Valle; 1,200 in the Capranica; 850 in the Quirino; 750 in the Metastasio; 700 in the Manzoni; 400 in the Rossini; 300 in the Consolazione; 250 in the Algeri, and 200 in the Tiberino.

....The Paris *Europe Artiste* writes thus of Signora Montalba: She sung for the first time the rôle of *Aida*. We have spoken of the début of Signora Montalba, in "Huguenots," which was very brilliant. We have said that her voice, which possesses a power and notable compass, is a large mezzo-soprano, of a superb quality of tone. The success of the beautiful singer was still greater in "Aida." Signora Montalba has decidedly acquired her position at the opera.

....A Russian peasant has invented a new musical instrument, called the Kalophone. It consists of a framework containing a number of wheels, with rims so grooved and notched as to make a humming noise when rapidly revolved. Each wheel sounds a different note, and as the required rate of revolution cannot be immediately attained or discontinued, many remarkable effects may be produced, which, with the peculiar timbre of the instrument, render it valuable.

....The municipal governments of Moscow and St. Petersburg are seeking to be released from the subsidies which they grant the imperial operas every year. Since 1825, when the Emperor gave instructions that St. Petersburg should be "graciously allowed" (in plain English, "compelled") to contribute to the support of the opera, the city has voted in the aggregate a quarter of a million sterling, the lowest amount yearly being 28,500 roubles. Moscow is bound to furnish twice this sum annually, but it is only since 1872 that she has contributed to the expenses of the imperial opera. Both cities allege financial embarrassment as cause for relief.

....The latest news from Genoa is the reunion of all the members of the Philharmonic Society, in order to constitute themselves into a society and to obtain the security of not losing the fourth of every engagement. Maestro Bossola initiated this idea and brought together the orchestral players, demonstrating to them that, once bound together, without increasing pretensions, but only by obliging managers to treat with a head, agent, or representative, for the engagements of the various parties, paying them in advance four or five rehearsals at one time, the serious losses could be avoided now too frequently lamented. Nothing is yet decided. A selected committee *ad hoc* has been appointed to debate the affair and refer it, when we shall see what has been decided.

....Alfred Cellier, says *Music*, after returning from Paris, will work this summer on the score for Longfellow's "Masque of Pandora," which will be produced at the Boston Theatre during October, with accurate costumes and a ballet in Grecian robes. It is intended to make it thoroughly artistic. Immediately after Mr. Cellier has finished the music of "The Masque of Pandora," he will begin to work on a score for "Maud," a comic opera slightly burlesquing Tennyson's famous poem, the libretto of which is by Earl Marble, of Boston. It is expected that this will be ready for stage representation in December. It will have some original features, and the author has endeavored to present something that will appeal to the better class of theatre-goers without failing to interest all classes. Mr. Cellier returns to the United States in September.

....The promenade concerts at Covent Garden, London, began on Saturday night under the conduct of Frederick Cowen. On every other Monday the five symphonies of Beethoven, from three to seven inclusive, will be played. On the intermediate Mondays some of the works of Mozart, Mendelssohn, Beethoven and Wagner will be produced "in their integrity." Wednesday is to be the classical night, when a symphony will be performed, and the *répertoire* will be selected from the works of Beethoven, Mozart, Schumann, Haydn, Gluck, Mendelssohn, Schubert, Rubinstein, Goetz, Dvorak, Saint-Saëns and others. Friday night will be devoted entirely to English music, with choral selections sung by a chorus directed by W. Lemare. The chief vocalists engaged are all British born with two exceptions, Mrs. Osgood and Mme. Antoinette Sterling. The list of singers includes Anna Williams, Miss Marriott, Miss Davies, Mme. Patey, Miss Orridge, E. Lloyd, F. Boyle, Vernon Rigby, Mr. Santley, Mr. Maybrick, A. Oswald and Mr. Foli. The only English pianist is Bessie Richards; the others are Mme. Essipoff, Vera Timanoff, Mme. Frickenhaus, Charles Hallé and Ovide Musin. The orchestra numbers 100 performers.

## BRIEF PERSONAL MENTION.

ABBOTT.—Emma Abbott is at Block Island.

ADAMS.—Theresa Adams sails for Milan August 7, for the purpose of studying three years with Lamperti.

CLARKE.—Wm. H. Clarke, of Boston, author of many works of organ music, has accepted the position of organist and director of music in the Jarvis street Baptist Church, Toronto, and has removed to that city with his family.

CLONNESE.—The eminent baritone Clonnesse, at the Theatre of Catania, in "Forza del Destino," obtained a fine success. The *Courier*, of Catania says. "The baritone, Clonnesse, has proved himself to be the clever artist that he is. He sustained with great bravura the part of *Vargas*, and received very great applause.

COHEN.—Albert Cohen has written an opera for the Opéra Comique, of Paris, entitled, "Le Bois," in which only ladies take part!

DANNREUTHER.—Gustav Dannreuther, violinist, who is in Canandaigua, N. Y., gave a chamber concert there on Tuesday afternoon, July 27. Wm. H. Sherwood assisting.

GIANOLI.—In the part of *Leonora*, in "Forza del Destino," Lorenzini-Gianoli has achieved a magnificent success.

HERSEE.—Madame Rose Hersée has made a great success in Australia as *Rosina* in Rossini's "Barbière di Siviglia," sung in Italian.

LE BRUM.—It is not true that the sympathetic prima donna, Delfina Le Brum is engaged for Odessa.

LERIA.—Carlotta Leria, the clever prima donna, who the coming season will sing at the Theatre Regio, Torino, has departed for Roumania, called there to take part in some concerts, in which her compatriots desire to hear her and to see for themselves the progress she has made in the art of singing in Italy under the direction of the renowned singing teacher, Sangiovanni.

LISZT.—Mary Liszt, the young and valuable singer, is sojourning at Dornbach, near Vienna.

LONSDALE.—H. B. Lonsdale, formerly manager for D'Oyly Carte's "Pirates of Penzance" company, is summing at Nyack.

LORETZ.—John M. Loretz, the well known organist composer, recently married Miss Emily Satterlee Boyle, a daughter of Ferdinand T. L. Boyle, the artist.

LOTT.—Edwin M. Lott, late visiting examiner to Trinity College, London, resigned, he says, because the Council of the College proposed to reduce his fees. Mr. Lott's ability is highly spoken of by the London papers.

MALMENE.—W. Malmene, late vocal instructor of the Washington University, St. Louis, has been elected musical director of the Cleveland Gesangverein.

MALVEZZI.—Mme. Malvezzi, one of the débutantes at the Covent Garden, London, during the season just closed has been presented with a bracelet by the Queen.

MERY.—The engagement is announced for the National Theatre, of Genoa, during the coming autumn (that is, from November 1 to December 10), of the prima donna assoluta, Irma Mery, who had such a fine reception in the spring at the Politeama, Trieste.

NAUDIN.—The celebrated tenor Naudin has been enthusiastically received in "Lucia," at Parma. After visiting Venice he will go to Firenze, where he will sing in the same opera at the Teatro Pagliano. Naudin is being pressed to make an engagement for the winter season at the Imperial Theatre of Varsavia.

PANDOLFINI.—This celebrated baritone has recently paid a flying visit to Rome.

PANTALEONI.—The Signor Pantaleoni who has been engaged at the L'sbon Opera, from October 29 to April 30, is a brother of the artist of the same name in Mapleson's company.

PEARCE.—S. Austin Pearce has written a comic opera, "La Belle Americaine," libretto by Charles Bernard. He intends to produce it himself the coming winter.

REMEYNI.—Edouard Remenyi was in New York last week, and this week is expected in Boston.

ROSA.—Carl Rosa began his Dublin operatic season on August 2.

SHERMAN.—Etta R. Sherman, the popular young violinist, is spending the summer at the Proctor House, Andover, N. H.

SULLIVAN.—Arthur Sullivan wrote a hymn specially for the laying, by the Prince and Princess of Wales, of the foundation stone of the new Chelsea Hospital for women, Fulham road.

TAMAGUS.—The tenor Tamagus has demanded 2,000 fr. for each representation at Bologna.

THOMAS.—Arthur G. Thomas gained the Charles Lucas silver medal at the Royal Academy of Music, London.

WALKER.—Jeannette Edmondston Walker, recently returned from studies with Randegger, has arrived in New York, and will soon be heard in Boston.

....A fire has occurred in the Variety Theatre, Perpignano. The artists (who it seems lived in the theatre) threw themselves from the windows. Several of them, amongst whom three women, received severe wounds.



# The Musical Courier.

—A WEEKLY PAPER—

DEVOTED TO THE INTERESTS OF THE

Piano, Organ & Musical Instruments Trades.

## SUBSCRIPTION.

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NEW YORK, FRIDAY, AUGUST 6, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subvert, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

LAST week we gave the *London and Provincial Music Trades Review* the doubtful benefit of its assertion that three pianos had been shipped from London to New York, by reprinting the paragraph containing it. This week we have made inquiries at the New York Custom House as to the entry of those London pianos, and are informed that there is no record of any pianos, European or otherwise, entering the port of New York since the first of January last.

THE story, started on the rounds of the press by a cablegram from abroad, that Richard Wagner had announced his determination not to come to America unless guaranteed a million of dollars, is evidently a hoax or a joke; yet one or two papers have taken the matter seriously. For our own part we are convinced that it is a joke. It savors so strongly of the broad nature of German humor, that it might well have been cracked by the author of the "Flying Dutchman."

THE first act in that drama of dramas, the fall theatrical season, has begun. The scenery is set; the curtain is up; the actors are upon the stage. Although we are not yet out of the first week of August, Haverly's Fourteenth Street Theatre has been reopened more than a week, and last night Wallack's also reopened. On Monday night Haverly's Theatre, in Chicago, and the Park and Boston, in Boston, ushered in their fall seasons. McVickar's Theatre, Chicago, will fall in line next week, and in a few weeks all the principal theatres in the country will follow suit. But until the divine Sarah arrives, the theatre-goer's cup of happiness will not be full.

THE success of the preliminary opening of Wallack's, which seemed to be assured if the number of persons present and the enthusiasm bestowed on the performance may be taken as an indication, has been jeopardized, if not prevented, by an unfortunate and serious accident to George Conquest, the principal actor. In a scene, called the "Cobweb Cave," he and his son perform a "phantom flight" from the stage, and disappear above the scenery. The elder Conquest ascends what appears to the audience to be a flight of stone steps against the wall of the cave, and suddenly soars into the air, out of sight. The trick is performed by means of an invisible wire, passing over a pulley under the roof and fixed to a drop weight at the farther end. At the near end is a hook, to be attached to the actor's belt. The man who managed the weight, by a miscalculation dropped it last

night before Mr. Conquest had attached the hook to his belt, and while he only had hold of the wire with his hands. He was jerked into the air and, his hold giving way, precipitated again to the stage, a distance of about twenty feet. The fall broke his left leg just above the ankle, and the bone protruded from the flesh. He fell behind the scenes, and very few persons in the audience knew that an accident had happened, as the play, though somewhat abbreviated, was afterward finished. Mr. Conquest was attended by a physician who happened to be in the audience, and was conveyed as soon as possible to his hotel. While this accident exemplifies the danger attending the performance of extraordinary feats—for it was by mere good luck that Mr. Conquest was not killed,—there is hardly any use in moralizing on the subject. So long as dangerous performances hold out a promise of bringing in more money, so long will men attempt them, and dissertations on the danger are like whistling to the wind.

## Soldiers at the Opera.

AS early as 6 o'clock the Place de l'Opéra was occupied by a squadron of Gardes de Paris, and soon afterward the whole square was entirely cleared, and no carriages were allowed to pass. The entire house, I must explain, had been taken by the Minister of War, and absolutely nobody was admitted, except by his special invitation. Scarcely a seat was given away for love, and none for money. The performance was intended exclusively for the French army, and, with the exception of the Ambassadors and a few Senators and Deputies, all present were French military men. A little before 7:30 M. Grévy drove up in a closed landau and entered the building by the door in the Rue Halévy. After having been received with the usual formalities, he walked up the staircase, attended by his suite, and at this moment the spectacle was singularly imposing. An immense number of flowers had been disposed in parterres against the walls, and exotic plants grouped along the columns. The finest men of the Garde Municipale, a *corps d'élite*, stood literally like statues on each side of the staircase, while sunburned Saphis, looking superbly picturesque in their richly embroidered uniforms, white turbans, and long burnouses of red and blue, were stationed underneath the huge *candelabre*, at the foot of the *escalier*. There were only three regiments of these troops, one for each province of Algeria, and their appearance here has been the chief sensation of the week. Other men of the same corps were stationed as a guard of honor at the entrance of the state box. The colonels were placed in what is called the amphitheatre, that is, the raised platform at the back of the pit, while the captains and commandants occupied the stalls. Generals were in private boxes, and the upper tiers were filled with non-commissioned officers and privates. The bill of the play consisted of the first and second acts of "Guillaume Tell," and the first and third acts of the Japanese ballet, "Yedda." The music was, perhaps, too heavy for the audience on the occasion. At all events, the only applause elicited in the first act was by the duet between *Arnold* and *Guillaume Tell*. By the time that the curtain fell on the act the house was well filled, and presented a remarkable and brilliant aspect. In the state box, Mme. Grévy had to her right Lord Lyons, who was separated by Mme. De Freycinet from the Marquis de Molins. M. Grévy had Mme. De Molins to his left, and then came M. De Freycinet, Mlle. Grévy, General Cialdini, General Farre, and M. Cazot. The only English uniform in the house was that worn by General Conolly, who, with the other military attachés, occupied a box between the columns on the second tier.

The large stage box to the right of the house, belonging to the Aguado family, was allotted to M. Gambetta, who was accompanied by M. Spuller, M. Madier De Montjau, and other Deputies. Ungallant though the confession may seem, the general effect of the house was impaired, not to say destroyed, by the great number of ladies present. I have a distinct recollection of a similar gala performance being given in a neighboring country, at which absolutely nothing but uniforms was to be seen, and I must confess that, from an artistic point of view, the effect was immeasurably finer. I may venture on the above ungallant remark, seeing that some officers next to me complained bitterly that they no longer recognized their France in the house, the diamonds of the fair visitors being, according to them, more conspicuous than their natural charms. But if the prevalence of blue uniforms had a somewhat more sombre effect than we are accustomed to, while the audience were seated, the fall of the curtain at the end of each act was the signal for a general move which filled the *foyers* and spacious corridors with color and life. The heat within the house was intense, and the military with one accord made their way to the external balcony—from which, by the by, rich hangings depended—and wandered up and down the wide staircases, clinking their sabres, and with manifold decorations sparkling in the brilliant light. The special attraction of the evening, from a picturesque point of view, was to be found, indeed, all about rather than within the auditorium.—*London Telegraph, Paris letter.*

## NOTES AND ACTIONS.

....R. A. Wheat, of Warwick, N. Y., was in this city on Monday.

....H. A. Lyons, of St. Albans, Vermont, was in New York on Tuesday.

....Sohmer & Co. say that the last was the busiest July they have ever known.

....A. Ludolph, piano dealer, of this city, has given a chattel mortgage for \$750.

....Steinway & Sons say they received orders for ten pianos on Thursday morning.

....William T. Miller, a son of Henry F. Miller, of Boston, was in this city on Wednesday.

....The Hallett & Davis Company, of Boston, is said to be negotiating for a new and important agency.

....The Emerson Piano Company is said to have shipped 100 instruments to Kimball, of Chicago, in July.

....Henry F. Miller, of Boston, is said to be doing a good business in selling his pianos to people at seaside resorts.

....Kranich & Bach have continued to improve their "Baby" grand, so that their latest born is perfection itself.

....Three Weber pianos have been shipped to the city of Mexico by the steamer, City of Merida, which sails to-day.

....Will Getze, a son of J. A. Getze, of Philadelphia, arrived in New York on Wednesday, and stayed over Thursday.

....Theodore Thomas sailed from Liverpool for New York on Saturday, on the Cunarder Algeria, and is expected to arrive here on Tuesday next.

....E. Moeller, the Kranich & Bach agent in Buffalo, was here in the early part of the week and left for home on Wednesday. He says he expects to sell lots of Kranich & Bach pianos this fall.

....It is announced that Oliver Ditson & Co., of Boston, have in press a work called "The Art of Singing and Vocal Culture," translated and adapted from F. Sieber's "Catechism of the Art of Singing," by A. W. Dohn, of Chicago.

....THE COURIER is in receipt of the new illustrated catalogue and price list of the New England Organ Company. The catalogue is a folio pamphlet of 25 pages neatly and showily gotten up. Besides cuts of the different styles of organs and a descriptive price list, it contains hints to families, amateurs and others, and a history of the company. The back page has a cut of the company's factory.

....J. Bach, of the enterprising firm of Kranich & Bach, of this city, arrived from Europe on Saturday by the steamship Celtic, looking cheerful and hearty. Mr. Bach while absent from this country traveled through Germany, France, and England. In England he spent most of his time in London and Liverpool. While in London he sold two Kranich & Bach pianos and established a permanent agency there with C. Curtis, of 28 and 29 Baker street, Portman square. Mr. Bach says that, after examining European instruments, he is better satisfied than ever with his own pianos.

## Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended August 3, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	1	\$66	..	...	2	\$86
British West Indies...	1	60	1	\$70	...	...
Glasgow.....	3	147	..	...	...	...
Liverpool.....	2	210	..	...	...	...
London.....	11	1,630	..	...	...	...
U. S. Colombia.....	..	...	..	...	2	135
Totals.....	18	\$2,113	1	\$70	4	\$221

## IMPORTS.

Musical instruments, 126 cases.....value. \$19,595

## EXPORTS FROM BOSTON

For the week ended July 30, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	8	\$1,015	..	...	...	...
England.....	37	3,500	..	...	...	...
Nova Scotia.....	1	150	..	...	...	...
Totals.....	46	\$4,665	..	...	...	...

## IMPORTS.

Musical instruments.....value. \$1,417

....Suppe's "Boccaccio" is daily bringing a full house at the Carl Theatre, Vienna. Mlle. Klein, who hitherto played the part of *Boccaccio*, in the new cast is *Fiamella*. She literally electrified the spectators, and was enthusiastically applauded in the air of the first act, in the waltz in the second, and in the duo of the third act. Her voice is a soprano of exquisite freshness and flexibility, and the Viennese public due homage to her talent as actress and cantatrice.



## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York.

1. Wishes (song).....J. Werschinger.
2. Polonaise.....(piano).....Florian Oborski.
3. La Visite Polka.....".....J. M. Lander.
4. Valse des Dames.....".....Rafael Joseffy.

No. 1.—A singable and rather well written song, the compass of which, however, is rather too extended—C to A, an octave to a sixth. Otherwise, it will be likely to please those whose taste has been somewhat cultivated. Here and there the notation might be improved.

No. 2.—Although the ideas can scarcely be deemed original, this polonaise is vigorously and effectively written. It needs a spirited interpretation to bring out all its telling points, which being premised, a good success must be the result. It contains no difficulties which a good amateur pianist cannot quickly overcome. Key, F major.

No. 3.—A much better written polka than is usually met with nowadays. The chief subject is graceful enough to satisfy the majority of lovers of dance music. The trio in D flat major, is the weakest part of the piece, and does not contrast well with what precedes and follows it.

No. 4.—One of the most graceful and interesting compositions by the admired pianist, Rafael Joseffy. The principal motive is unusually melodious and seductive, and will cause the fair sex (in whose honor it has been written and named) to become rapturous over it. The secondary themes are also beautiful, and help to develop the piece with much interest. Taken as a whole, this valse is destined to be the most popular work which Joseffy has until now composed, and will be frequently performed to the delight of every audience. It is not really difficult to execute mechanically; but it needs the utmost delicacy and grace in its interpretation; else the charm of the music would be obscured.

Louis P. Goullard, Boston.

1. Little Birdie Belle.....(song).....Mrs. G. E. Masters.
2. The Rider.....".....W. G. D. Leavitt.
3. Fairies' March.....(piano).....Mendelssohn.
4. Cemah Galop.....".....Maggie M. Longstreet.
5. Mill Stream Waltz.....".....E. Mack.

No. 1.—Quite commonplace, but fairly well written. It will suffice to please the ordinary parlor listener.

No. 2.—Written in a labored style, which will not tend to make the song become popular. The melody is rather peculiar and not calculated to make a good effect, but the accompaniment, although not skillfully written, shows a good knowledge of music. The proofs have been badly read, considering that in bars 6, 7, and 8, no less than seven flats (accidentals) are lacking, three E flats, three B flats, and one A flat.

No. 3.—A good edition of this well known piece from Mendelssohn's "Midsummer Night's Dream" music. It can be made effective by a good player.

No. 4.—A nicely written galop, in which Miss Longstreet has displayed a fair knowledge of music. The subjects are not exactly commonplace, and show, at least, carefulness in selection and presentation. It does the composesess credit.

No. 5.—A tuneful waltz which young pupils will, no doubt, like very much. It is as easy as such a piece could well be made, which forms no inconsiderable recommendation for its frequent use.

### How Handel's Life was Saved.

THERE is a story told and believed in, by some of his more old-fashioned biographers and admirers, of a strange chance by which Handel's life was preserved during a duel which he fought in his earlier day. He offended the vanity of a musical rival. He was challenged. A duel took place with swords, and Handel might have received a mortal wound but for some obstacle which impeded the point of his adversary's weapon. The commonplace allegation is that the obstacle was only a large metal button, but it is, however, asserted by some contemporaries of Handel that what really saved his life was a thick musical score which he carried doubled up inside the breast of his coat. Such a career ought to have been preserved by a musical score. If such a story had been told of olden days, we can easily imagine how the muse of the shell herself would be described as having placed the proper obstacle in the right spot, so that music might save the precious life of music's most favored son.

Handel's score will always preserve his fame against the sword-thrusts of time or change or envy. He is popular in the truest sense of the word, and especially natural and popular in England. Even at the loftiest passages his music has in it the tones which touch every ear and every heart. It is strong and sweet. It has passion without over refinement of subtlety. It speaks in especial to the devotional moods of the human mind. It is not fantastic, although it is fanciful. It is not morbid, although it sometimes reaches great depths of melancholy. It is always healthful and elevating in the appeal it makes to human feeling. The noblest passages of the "Messiah" are not more admired and more appreciated than the warlike appeals of "Judas Maccabæus," or the exquisite brightness and playfulness of the familiar airs in "Acis and Galatea." Handel's is the figure to be the centre of a national musical festival.—*Exchange*.

### The Paris Musical Fete of July.

THE "Marseillaise" and the "Chant du Départ" formed the main feature of the public musical manifestation on the grand day of the republican fête. The superb hymn by Rouget de Lisle was murdered (for it is never sung correctly) by an excited crowd from sunrise to sunset on this long July day. Numbers of stringed and wind instrument bands were installed at the corners of the principal roads, in the public places and in the squares, and rejoiced the ears of the passers-by, and even induced them to exercise their legs in a patriotic dance. Choral societies traversed the streets, stopping to sing appropriate choruses and the best of their *répertoire*; in the evening, in several quarters of the town, pretty retreats were lit up by torches and filled with musicians playing the "Marseillaise." The musical part of the fête was as popular as the real fête itself. But higher art was represented, which is not often the case on days of this kind; and even lovers of music found what they wanted at two grand concerts held in the evening, one at the Tuileries, directed by M. de Pasdeloup, the other by M. Colonne at the Luxembourg. Unfortunately a shower of rain came to vex the executants and the audience, and the poor musicians, who at the rehearsal of the morning had had much to do to protect themselves from a scorching sun, were now obliged to play for a time in a drenching rain, which is never favorable to a good execution. Nevertheless, all went well until the end, and those among the audience who held out to the end did not repent. The orchestra of two hundred musicians, conducted by M. Pasdeloup, executed a most eclectic programme, composed for something different from a concert room, where selections from "Faust," or "Aida" are certainly out of place. "La Marseillaise," the magnificent "Marche du Supplice" from Berlioz's *Symphonie Fantastique*—notwithstanding its sombre title,—the overtures to "La Muette," "Zampa," "L'Etoile du Nord," and Berlioz's "Marche de Rakoczy," produced a powerful effect. The entr'acte gavotte, from "Mignon," sounded poor in the open air; could it be otherwise? At the Luxembourg there was a greater display of musical power. Two hundred instrumentalists and eight hundred vocalists, the latter conducted by M. Danhauser, and all obedient to the bâton of M. Ed. Colonne, performed only French works, a few of which had almost the attraction of novelty. The "Marche des Drapeaux," from the "Te Deum" of Berlioz, was one of these; this beautiful piece was certainly unknown until last Wednesday to the present generation of musicians. The impression which it made on many of its hearers has produced an ardent desire to hear the whole work; those who have the privilege of knowing it declare it to be one of the most splendid of all the works of Berlioz. "La Marseillaise," arranged for chorus and orchestra by Berlioz, has a wonderful effect. Sometimes united, sometimes separated, the voices and instruments reach an intensity of expression which has hardly ever been equaled. The applause was frantic, and the encores resounded after the last couplet until they repeated it. In the orchestral part of this concert, the waltz "Etienne Marcel," by Saint-Saëns, was applauded, also "La Fête Bohème" (out of the *Scènes Pittoresques*) by Massenet, and the "Danse des Bohémiens" (from Tasso) by Benjamin Godard; but we must say that the finer details of these pieces were lost upon the majority of the audience. The chorus rendered with great spirit the "Chant du Départ," the soldiers' chorus from "Faust," an unpublished composition of Herold's "Gloire à Notre France Immortelle," "La Marche Républicaine," written in 1848 by Adolph Adam "Paris," by Ambrose Thomas, and two pieces by Boieldieu and François Bazin. Everything went off as well as possible, in spite of the passing perturbation occasioned by the rain. The concert terminated sooner than was to the liking of the crowd, with the "Marseillaise," that success of Rouget de Lisle and Berlioz.—*Gazette Musicale*.

### Beethoven's Handwriting.

"AN odd handwriting and a confusing style of writing were peculiar to him," says Ferdinand Hiller of Beethoven, and whoever has seen his autograph, particularly that of the latter part of his life, will agree with Hiller. We learn from Seyfried that Beethoven himself laughed in later years at his odd characters, but excused them by saying: "Life is too short to allow one to make beautiful letters and notes." He certainly wrote a most unreadable score, so different from the extraordinary neat and clean manuscript of Bach, or even of Haydn or Mozart. In 1821, when young Felix Mendelssohn at the age of twelve years, but much beyond his years in intelligence, was introduced by Zelter to Goethe at Weimar, and had played some wonderful things at sight, among them a manuscript of Mozart, Goethe exclaimed: "That is nothing; anyone can read that; but now I will give you something that will puzzle you. Take care!"

Speaking in this joking way, Goethe fetched out another manuscript and set it before Mendelssohn. This one looked certainly most strange. It was almost impossible to know whether it was composed of notes or straight lines sprinkled with ink blotted in innumerable places. Felix laughed outright. "What writing, how is one to read it!" he exclaimed. Suddenly he became serious, for as Goethe was asking him to guess whose writing it was, Zelter called out "Beethoven wrote that; one can see it a mile off. It always looks as if he wrote with a broomstick."

This remark was quite in Zelter's usual style, but suited admirably to Beethoven's handwriting, for we know through Dr. v. Breuning that he always used a carpenter's pencil to note down his ideas, as he only broke finer pencils in pointing them.

## BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Brockport had a brass band tournament on last Tuesday, August 3.

....Signor Liberati, the cornet player, is engaged as soloist at the Chicago Exhibition, which begins September 15 and is to last six weeks.

....After fresh, cool air, sea bathing and good living, the greatest attraction at Coney Island is undoubtedly good music. When, at the Manhattan Beach Hotel, the Sunday morning services were begun, the preacher made the music stand his pulpit; but his congregation declined to sit in the sun to listen to him and retired to the shade of the piazza beyond the reach of his voice. Yet whenever Gilmore's band begins to play, no matter how fierce may be the rays of the sun, every one of the 2,000 seats in front of the music stand is occupied and retained until the concert ends. Proof of the attraction of the music is also given by the fact that the greatest rushes for the trains always occur at the conclusion of the concerts or of an important number on the programme—the greatest of all at Manhattan Beach being immediately after Levy has finished his third or fourth encore. And it is the same at all the hotels along the beach—where there is music there will the people congregate; and where the music is best, there will be found the largest number of listeners. Last year Neuendorff's string band at Brighton Beach and Liberati's cornet playing bore off the palm, but this year Gilmore's band at Manhattan Beach and Levy's cornet playing take the honors. Liberati is again a great attraction at the Brighton, his exquisite musical taste being this season exhibited to advantage in a largely extended *répertoire*; but the band is so weak that even so energetic and capable a conductor as Mr. Neuendorff seems unable to infuse any spirit into the music. The programmes are fair though not always excellent, and the composition of the band is pretty good though incomplete, but the instrumentalists are nearly all poor musicians and incapable of properly interpreting the music which Mr. Neuendorff provides and understands. At Manhattan Beach the music has greatly improved this year, Gilmore's band is stronger than ever it was, and it is one of the most complete military bands in the world, while the conductor's conscientious labor and unquenchable enthusiasm have inspired the men under his baton and caused an unmistakable, unceasing improvement in the character of the programmes. Every variety of composition is performed during the week, while on Sundays religious or semi-religious music is selected. The programme of the concert to be given at Manhattan Beach this afternoon, which may be taken as a fair sample, is as follows:

1. Grand Processional March, "The Silver Trumpet," Viviani As played at St. Peter's, Rome, on all great festive occasions.

2. Aria for Trombone, "Les Rameaux".....Faure
3. Selections from "The Prophet".....Meyerbeer
4. Cradle Song for Cornet.....Wallace J. Levy.

5. Overture, "Stabat Mater".....Rossini
6. Sacred Aria, "The Lost Chord".....Sullivan
7. Selection from the Works of Mendelssohn.....
8. Cornet Solo, "Christmas Song".....Adam J. Levy.

9. Church March, "The Bells of Heaven Are Singing".....Bonnisseau.

The programme for the evening concert is even still more interesting:

1. Grand March, "Coronation".....Meyerbeer
2. Aria for Euphonium, "Rocked in the Cradle of the Deep".....Calcott Signor Raffayolo.

3. Selection introducing the "Benediction of the Poignards," from the "Huguenots".....Meyerbeer
4. Cornet solo, "Inflammatus".....Rossini J. Levy.

5. Overture, "The Martyrs".....Donizetti
6. Elegie for Saxophone.....Kiehl E. A. Lefebvre.

7. Chorus from "Elijah," "He Watching over Israel".....Mendelssohn
8. Cornet solo, "Ave Maria".....Schubert J. Levy.

9. Nocturne Religieuse "Monastery Bells".....Wely.
10. New National Anthem, "Columbia".....Gilmore.

At other points along the beach where music is provided, there is very little to attract the attention of cultivated people. Of course the gifted cornetist, Arbuckle, invariably draws a large audience, and Mr. Conterno, the conductor at the West Brighton Hotel, strives manfully against the difficulties of his position, but neither at these nor at any other of the places of amusement at the west end of the island are the surroundings consistent with the best sort of music.—*Sunday World*.

....Robson and Crane begin their season at Detroit September 6, and go next to Chicago, St. Louis and Pittsburg. Their principal attraction will consist of their latest and most successful comedy, "Sharps and Flats." Their Boston engagement will commence October 25, at the Globe Theatre and last only two weeks, after which they play a four weeks' engagement at the Standard Theatre, New York, commencing November 8. Other attractions may be produced late in the season, notably Joseph Bradford's humorous satire entitled "A. D. 1900" and Shakespeare's "Twelfth Night," in which Mr. Robson will play *Sir Andrew Aguecheek*, and Mr. Crane *Sir Toby Belch*.



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MAY, 1881.  
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NEW YORK, June 6, 1880. }

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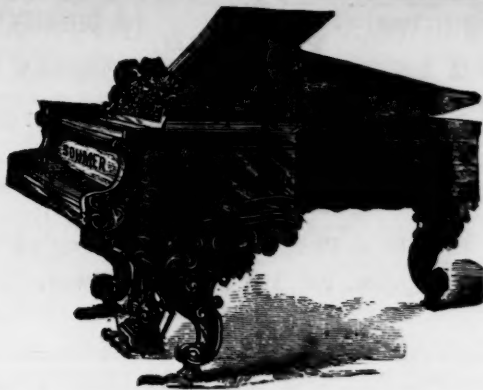
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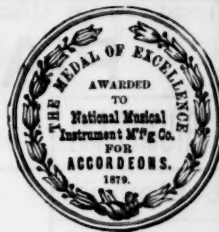
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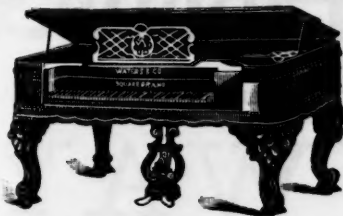
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